

AUGUST 21, 1958 35¢

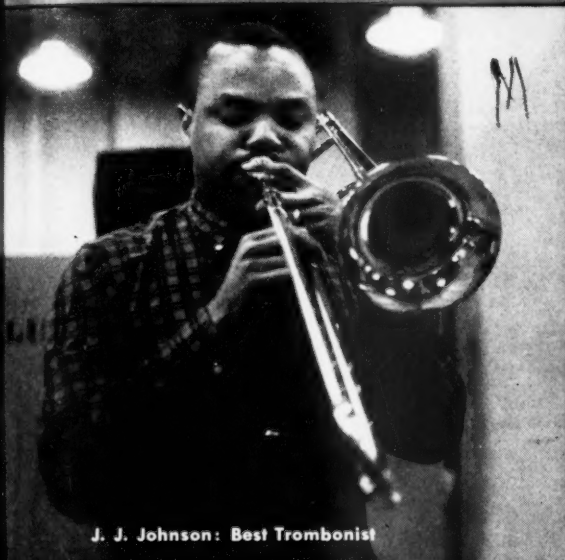
Downbeat

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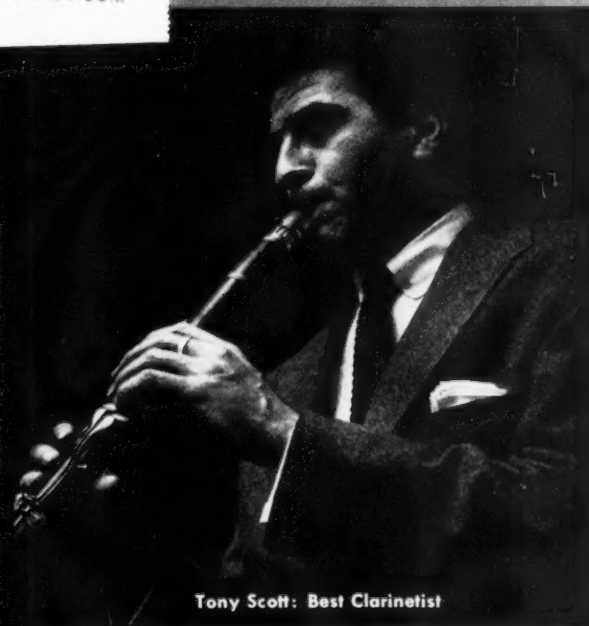
Sixth Annual International Jazz Critics Poll

UNIVERSITY OF MICHIGAN
MAR 2 1959

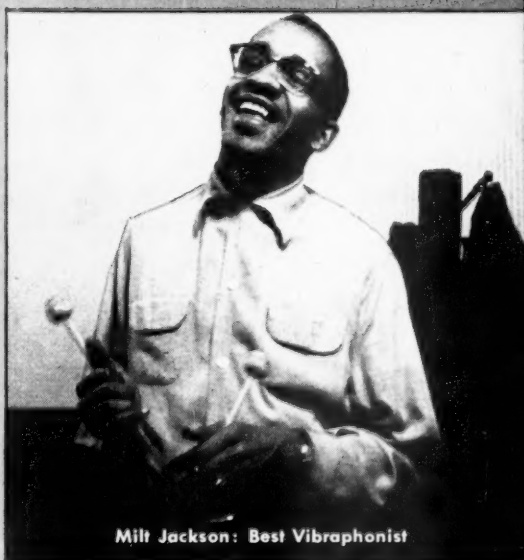
PERIODICAL
READING ROOM



J. J. Johnson: Best Trombonist



Tony Scott: Best Clarinetist



Milt Jackson: Best Vibraphonist



Gerry Mulligan: Best Baritone Saxophonist



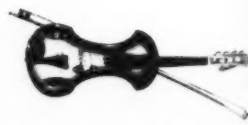
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down beat.

VOL. 25, No. 17

AUGUST 21, 1958

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IN THE NEXT ISSUE

The Sept. 4 issue of *Down Beat* will spotlight composers, with a story on Cole Porter by David Dachs highlighting the issue. Included, too, will be stories on jazz composers Ernie Wilkins, Al Cohn, and Marty Paich. There'll be a Cross Section of Jimmy Giuffrè, more jazz record reviews, and a variety of personal columns, too.

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August 21, 1958 • 3

chords and discords

Echoes Of Newport ...

Waterbury, Conn.

To the Editor:

I had the great misfortune to attend the Saturday night show at Newport. Instead of hearing the jazz of Friday and Saturday afternoons, I found that I had paid to see a rock and roll show ...

From now on, let's leave the rock and roll to the immature children who dig it, and let's have just jazz at Newport.

Edward Levine

More Echoes ...

New York City

To the Editor:

After a wait of a couple of years, a friend and I finally made it to the Newport Jazz festival.

On the evening of July 5, which was billed as "Blues Night at Newport," we were both amazed and dismayed to find that a so-called singer, well known to the rock and roll generation as Chuck Berry, was introduced to the audience and then

proceeded to go into one of his distasteful acts ...

The person or persons responsible owe an apology to the jazz public.

Irwin D. Spark

Jazz In Richmond ...

Richmond, Va.

To the Editor:

... Modern Jazz Richmond, known affectionately to initiates as the MJR, is a club formed for the express purpose of furthering the cause of jazz in the Richmond, Va., area. Just slightly more than one year old, the club has been gratified in seeing each month a growth in the size of the club and new evidence of the interest it is creating in jazz in the Richmond area ...

The problem that made itself apparent at the beginning was that people were interested in hearing live jazz but were not interested in attending club meetings. Attacking the problem at its roots, local jazz musicians were scheduled to play at meet-

ings, and attendance soared. New jazz combos were formed, arrangements and original compositions were written by musicians seeking to blow at MJR meetings.

At this point ... the club hired local musicians for a Sunday night concert. The room was filled almost to capacity ... After the fourth concert, when well over 100 had to be turned away, a supper club with double the capacity was engaged and was filled to overflowing.

This success prompted the action to bring in name groups ...

The MJR is really swinging along in its avowed purpose of spreading the word in the Richmond area.

Chuck Raynor

(Ed. Note: Jazz clubs interested in the MJR's success can contact the club at P.O. Box 7156, Richmond, Va.)

Levant No Horace ...

Los Angeles

To the Editor:

Re: your July 10, 1958, cover — under the photo of what looks like a chap named Oscar Levant, you have "Horace Silver." What gives? I've seen boo-boos in your magazine before, but, man!

Either that or I need an eye check ...

An Avid Down Beat Fan

(Ed. Note: The avid Down Beat fan who sent the letter printed above is in need of an eye check. Down Beat has no plans for an Oscar Levant cover at this time.)

Three Cheers ...

Spearfish, S.D.

To the Editor:

Three cheers and a long, loud tiger! I finally have found someone who agrees with me.

I refer to Don Gold, who wrote that sand-blasting column on the Top 40.

As an ex-leader and vocalist, I have watched with horror the progressive decay of American musical appreciation. I have squirmed in agony as, one by one, those absurdities they call songs have taken over The Hit Parade, crowding out such genuine displays of talent as ... Meredith Willson, Johnny Mercer, and Cole Porter ...

"Roarin' Joan" Mason

(Ed. Note: A little roarin' can go a long way. Don Gold wishes to encourage such shouting.)

The Prizewinner ...

Pacoima, Calif.

To the Editor:

Thank you, all you red-eyed judges, for choosing me as your first prize winner in the Newport Jazz festival contest.

I don't think the excitement will ever die. Down Beat is making it possible for me to do what I didn't believe I could do ... My gratitude is boundless ...

Patricia Willard Ortiz

(Ed. Note: Mrs. Ortiz' joy in winning the Newport contest was so boundless that she abandoned a woman's usual discretion regarding admission of age to notify Down Beat that she is 29 years old, not 20 as we reported earlier in the news story on her winning the contest. Twenty-nine or 20, we hope the hectic Newport experience didn't add any years to her life.)

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■ Generally, Cecil Read is placidly disposed toward life. His manner is methodical. Yet for several years he has been driven by a dream.

Only in recent months has that dream been implemented by reality.

In mid-July, Read's Musicians Guild of America won legal recognition from the National Labor Relations board as bargaining agent for all Hollywood musicians engaged in recording sound tracks for motion pictures.

This event marked the first time that any movement had dented the supremacy of the monolithic American Federation of Musicians. In this case, the AFM not only emerged second-best, it had been slugged by another organization representing musicians in America.

The MGA and the actions it has taken are a direct repudiation of James C. Petrillo, former AFM president. In a sense, they were inevitable.

For years, the AFM, under Petrillo, had enforced its music performance trust fund policy. This fund ostensibly provided money for employing

out-of-work musicians throughout the nation.

The money was (and is) derived from the earnings of musicians employed in recording for movies, television, and phonograph records. Read and his followers had maintained that this money rightfully belonged to them, that it did not belong to the AFM nor to the majority of musicians outside the movie-TV-record industry.

This basic bitter objection led to the formation of the new labor organization. Related to it was festering resentment of Petrillo's "dictatorial" power, authorized by a specific clause in the AFM constitution which allowed Petrillo to overrule any majority vote. As a direct result of the Read-led rebellion, the AFM, in convention, repudiated the controversial clause.

But it was too late.

Read's dream had matured. But it is not yet fully realized.

Most musicians are wary of joining the MGA. Joining means automatic

expulsion from the AFM. Outside of the Los Angeles area membership is not an issue; the MGA is not yet a national organization. MGA members are restricted to playing within the area of MGA jurisdiction—Los Angeles county.

But if the MGA movement spreads to New York, Chicago, and Nashville—to name other key cities—the very existence of the AFM would be threatened.

The undeniable appeal of increased income for musicians engaged in movie-TV-recording work, coupled with the hope for a more truly representative musicians' labor organization, may swing many of the uncommitted to Read's side.

At this point, there are lawsuits pending against the AFM totaling \$20,000,000. All the plaintiffs are Read sympathizers. The issue—in these suits—is administration of the music performance trust fund.

But, obviously, more is involved.

Herman Kenin, the new AFM president, has fallen heir to a troubled domain.

Petrillo's hand-picked successor may discover that Cecil Read's dream may well become the AFM's nightmare.



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KALAMAZOO, MICHIGAN

August 21, 1958 • 5

strictly ad lib

NEW YORK

Louis Armstrong, Anita O'Day, and Les Brown's band will headline the next Timex jazz show on CBS-TV, Nov. 10. Garry Moore will host . . . Sonny Rollins is scheduled to go to England and the continent in October, for a three to five week tour, with Thelonious Monk, Johnny Griffin, and a bass man and drummer to be named. Monk is scheduled to go across again in May, 1959. On the fall tour, present plans call for him to record the soundtrack of a French movie . . . Jack Teagarden and his group leave for a tour of the Orient Oct. 1 . . . Buck Clayton skipped to Brussels late in July . . . The *Jazz From Carnegie Hall* package, headlining J. J. Johnson, Kai Winding, Oscar Pettiford, Lee Konitz, Lenny Tristano, Phineas Newborn, Kenny Clarke, and Zoot Sims, gets underway in London Sept. 6. A tour of Europe follows two weeks in Britain.



Louis Armstrong

RCA Victor has scheduled Gold Standard EPs of jazz landmarks by Duke Ellington, Benny Goodman, Tommy Dorsey, Artie Shaw, and Gene Krupa, for fall release . . . George Russell's RCA-Victor LP, *Jazz Workshop* (LPM 1372) was voted the outstanding jazz release of the year in Germany at the sixth annual German Jazz Festival, Frankfurt am Main . . . Prestige Records moved operations from New York City to Bergenfield, N. J., in August . . . Gerry Mulligan was guest soloist with the Duke Ellington orchestra at the stadium concert given by Duke late in July . . . Gerry Mulligan was set to make the Brussels and European concerts scheduled by the Newport International Jazz band in August. Special material was written for the dates, highlighting Mulligan as featured soloist . . . Kenny Dorham was named trumpet teacher at the School of Jazz, Lenox, Mass. Oscar Peterson was unable to make the sessions, so John Lewis was scheduled to teach piano. Three groups will be in residence this year: the Jimmy Giuffre Three, Max Roach and his new quintet, and the Modern Jazz Quartet . . . Concert changes at the Music Barn in Lenox: *Kansas City Jazz*, featuring Mary Lou Williams, Joe Turner, and Pete Johnson, was substituted for Leonard Bernstein's opera, *Trouble In Tahiti*, late in July; Oscar Peterson and his trio substituted for Bobby Hackett's quintet, late in July; Sylvia Sims and Barbara Carroll were scheduled to appear Aug. 5; and the Max Roach-Boston Percussion Ensemble concert was slated for August 17 . . . Lawrence Welk was set to play a two and one-half hour concert at Carnegie Hall Aug. 1, as part of his national tour.

Kenny Dorham cut his first LP as a singer for Riverside. Kenny, who has been studying voice recently, was joined by Curtis Fuller, Cedar Walton, Sam Jones, and Charlie Persip on the date . . . Riverside also recorded Thelonious Monk at the Five Spot; trumpeter Blue Mitchell with Julian (Cannonball) Adderley, Sam Jones, Philly Joe Jones, and Bill Evans; and Blue's first date as leader, backed by Johnny Griffin, Curtis Fuller, Wynton Kelly, Philly Joe Jones, and Wilbur Ware . . . The new Offbeat Club uptown, Broadway at 129th

(Continued on page 38)

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music news

Down Beat August 21, 1958

Vol. 25, No. 17

NEWS HIGHLIGHTS

- Great South Bay Jazz
- French Lick Set
- MGA Wins Round One
- The Arts And Jazz
- Cole Trio May Go East

U.S.A. EAST

The Great South Bay Story

In addition to presenting two full weekends of jazz at the second annual Great South Bay Jazz festival on Long Island the sponsoring Friends of Jazz, Inc., announced that they also would award a full tuition scholarship to the School of Jazz at Lenox, Mass.

Auditions for candidates for the scholarship were included in the program of the first weekend of concerts. The schedule at press-time:

July 26, 8:30 p.m.: Rex Stewart's Great South Bay Seven; the Modern Jazz Quartet, including the premiere of John Lewis' new festival commission; Joe Turner with the Great South Bay Seven.

July 27, 2 p.m.: Auditions for the first G.B.S. scholarship, featuring musicians from Long Island.

July 27, 6:30 p.m.: Chris Connor, backed by her quartet; the Gerry Mulligan quartet; Willie (The Lion) Smith and a septet featuring Miff Mole, and vocalist Maxine Sullivan.

The following weekend's schedule:

Aug. 1, 8:30 p.m.: Charlie Mingus' Jazz Workshop Seven, featuring premiere of Mingus' *Revelations*; the Dave Lambert Singers, featuring Jon Hendricks; the Fletcher Henderson All-Stars directed by Rex Stewart and featuring vocalist Big Miller. The Stewart-Dick Cary score, *Georgia Sketches*, will be premiered.

Aug. 2, 8:30 p.m.: Reunion of Slim Gaillard and Slam Stewart, with Tiny Grimes; the Cecil Taylor quintet; the Dave Brubeck quartet.

Aug. 3, 8:30 p.m.: Pepper Adams quintet featuring Kenny Burrell; Mose Allison trio; Duke Ellington and his orchestra featuring the premiere of Ellington's new work, commissioned for the festival.

In addition to the jazz, the festival will have something new this year . . . a queen. Barbara Restaino, of Oceanside on Long Island, was



Ukulele-TV star Arthur Godfrey leaned into some close harmony with tenor man Bernt Rosengren of Sweden and altoist Wladimiro Bas Fabache of Spain when the Newport festival's International Jazz band appeared on Godfrey's CBS-TV show in July. Mildly amused in the background were trombonists (L to R) Erich Kleinschuster of Austria, Christian Kellens of Belgium, and Albert Mangelsdorff of Germany.

selected to preside over the two weekends.

Island Jazz

In a bit more than a year, the Jazz Foundation of America, Plainview, Long Island, N. Y., has grown to some 80 members . . . all musicians.

President Hal Wildman reports that the organization has sponsored two jazz concerts, and has a number of groups in workshops according to level of musical experience.

John LaPorta is conducting a jazz workshop group, and Wally Cirillo heads a composers' workshop. Jam sessions are loosely organized by Rusty Dedrick.

Interested musicians, amateur or professional, who wish to participate in the club's activities and instruction programs, should contact the Jazz Foundation of America, Box 664, Plainview, Long Island, N. Y.

Down By The Riverside

The judges read the papers, and emerged with a unanimous decision.

The winner of a complete set of Riverside's Library of Congress Jelly Roll Morton LPs was Don Locke of Christchurch, C. L., New Zealand. His letter on the importance of Mor-

ton as a jazz man was considered tops in a field of more than 100 received from all over the world. Most of the entries were from outside the U. S., and one from Poland, written by a 17-year-old girl, Leonarda Hirsch of Chorsow, was deemed meritorious enough to warrant a second prize, consisting of the same set of LPs.

Judges for the contest were Nat Hentoff, Marshall Stearns, and Martin Williams.

From Jazz to Supper

After three years as one of the leading showcases for modern jazz in New York, the Cafe Bohemia switched policy to supper club entertainment in July.

Jimmy Garofolo remains the owner. Ed Smollett, who had booked the jazz spot and handled its publicity, is not associated with the new venture.

A total of eight LPs were recorded at the Cafe Bohemia by several labels, and the spot was the springboard for many jazz names. Julian (Cannonball) Adderley, Donald Byrd, and the Mitchell-Ruff duo were among jazzmen who made their New York debuts there.

The Bohemia was also responsi-

ble for the outcropping in New York of many small jazz rooms other than the established clubs and the piano trio rooms.

Bobby Scott and his trio closed out the final days of jazz at the club. Bookings for the supper club operation were not set at presstime.

Midway To Randall's Island

Following a somewhat lengthy delay in getting rolling, producer Don Freedman and his staff began to turn on the heat toward production of the annual New York jazz festival at Randall's Island.

In mid-July, they had already booked most of the two-day program.

Headlining the August 22 evening concert will be: Count Basie and his orchestra; George Shearing; Chet Baker-Stan Getz group; Horace Silver and his quintet; Sonny Rollins with the Max Roach quintet; Chris Connor; a Dixieland all star group; and, if schedules could be arranged, Shorty Rogers and his Giants.

The Aug. 23 evening concert will feature: Dave Brubeck's quartet; the Miles Davis sextet; Chico Hamilton's quintet; the Jimmy Giuffre 3; Thelonious Monk with Art Blakey's Jazz Messengers; a Dixieland all star group; Sarah Vaughan, and, if it is ready by concert time, the premiere of the New York Jazz Orchestra.

At press-time, the production staff was mulling the possibility of presenting a Saturday afternoon concert.

U. S. A. MIDWEST

Home Again In Indiana

The concert schedule for the French Lick, Ind. jazz festival was set in late July.

The festival, which includes three evening concerts (8:30 p.m.) on Aug. 15, 16, and 17, will feature the Duke Ellington band and the Erroll Garner trio on opening night. The Saturday evening concert will include performances by the Eddie Condon all-stars, the Gerry Mulligan quartet, singer Chris Connor, and Gene Krupa's quartet. The final concert will spotlight the Stan Kenton band, the Dave Brubeck quartet, Dizzy Gillespie's sextet, and the Four Freshmen.

Seats are available in the \$2.20, \$3.60, and \$4.80 brackets from the festival office at the French Lick-Sheraton hotel in French Lick.

Declaration Of Independence

A radio satellite became a planet recently in Chicago.

WBBM-FM in the windy city, for 17 years a forgotten cousin of CBS outlet WBBM, has become a full-fledged FM operation, according to an announcement by H. Leslie Atlass, vice president and general manager of the CBS central division.

Instead of broadcasting the AM programs, WBBM-FM now broadcasts its own schedule, produced by its own staff. The station is on the air from 9 a.m. to midnight daily with music and news programs, on a wavelength of 96.3 megacycles.

According to Atlass, Walter L.

Dennis, formerly radio-TV director for Allied Stores Corp. in New York, has assumed management of the FM operation.

Jazz Meets The Classics

Jazz has succeeded in penetrating the staid confines of Chicago educational TV station WTTW.

The station recently announced that it had programmed *Jazz Meets The Classics*, featuring jazz pianist George Shearing and Father Norman J. O'Connor, C.S.P., Catholic chaplain at Boston university.

Designed to indicate to classical music lovers the value of jazz, the 17-week series was produced by WGBH-TV in Boston. Discussions of rhythm, melody, and harmony preface explanations of expression, improvisation, arrangement, and composition in jazz.

The first show in the series was televised on July 21 at 9 p.m. Subsequent telecasts will be at the same hour on Monday evenings.

A Busy Guy

African drummer Guy Warren, somewhat dissatisfied with the state of jazz in America, is taking matters into his own hands.

Warren, who was born in Accra, then the Gold Coast (now Ghana), in 1923, returned to Ghana in late July with a jazz trio. He plans to present jazz to audiences in Ghana for six months. He plans to return to the U. S. in early 1959 with an African drum ensemble, for a concert tour.

Warren, who has lived in Chicago and New York and has worked with jazzmen in both cities, is concerned too, with preparing a book on his experiences in jazz in this country. He hopes to write the book during his stay in Ghana.

Jazz Minus One

The Cloister inn, in Chicago's Maryland hotel, has been a center for small group jazz in the area.

The days of jazz in the club, however, may be gone forever.

Owners Shelly Kasten and Skip Krask recently decided to create a "New Cloister inn". The first step—redecorating—produced a bill for \$60,000. When the carpenters, decorators, plumbers, and electricians vanished, the owners decided to create a new policy for the club as well.

Placing the club in direct competition with the Black Orchid and Mister Kelly's, Kasten and Krask chose the supper club route—booking name singers and comedians, with jazz trios confined to intermission and background sounds.



When the Commander Seventh Fleet band toured Japan recently on a good-will trip through nine Japanese cities accompanying four U.S. minesweepers, it drew capacity audiences wherever it appeared. Bandmaster Ned Muffley is shown here giving the downbeat before part of a total Japanese audience of 58,000 persons who attended performances in Kyushu and Shikoku during the navy band's road trip.

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The new room opened Aug. 4 with west coast comedian Lenny Bruce and singer Lurlean Hunter. The Ramsey Lewis trio, which has been featured, along with Ed Higgins' quartet, in recent months, remains to handle the reduced jazz chores.

Strike Up The Bands

The National Ballroom Operators association is eager to recognize promising dance bands.

As a result, the association has inaugurated a competition for a "Regional Band of the Year" award, in cooperation with *Down Beat*.

Bands eligible include house bands, local, territory, or regional bands that play for NBOA members. Nationally known bands (including bands having regular recording contracts) are not eligible.

Interested bands must obtain nomination from an NBOA member and must submit taped samples of performances of two tunes to *Down Beat* before Aug. 15. *Down Beat* staff members and an NBOA committee will judge the tapes. Winner of the award will be honored at the NBOA convention in Chicago, Sept. 22-24.

Bands interested in entering the competition can obtain complete details from Otto Weber, Box 624, Des Moines, Iowa.



Allen Hovey, vibist with the King's Men of Boston university, is shown during his appearance at the Brussels world's fair. The group, including Renny Stackpole, bass; Anthony Farrington Jr., drums; David Borden, piano, and Stanley Silverman, guitar, played hour-long concerts of modern jazz at the American pavilion from June 23 to June 27. For one concert, the group played from a raft in the pavilion's pond, but was forced to quit when rain started to fall and Silverman began receiving shocks from his electric guitar.



Steve Lawrence and Eydie Gorme, long fixtures on the Steve Allen Tonight show on NBC-TV, complete some sort of a circle as they fill in for their former boss through the summer. The Lawrences handle Allen's Sunday NBC-TV hour while Steve vacations in Europe.

U. S. A. WEST

MGA Wins Round One

When the smoke cleared and the hullabaloo died down on Vine St. the future of the newborn Musicians Guild of America was assured: In a special election conducted by the National Labor Relations Board last month Hollywood studio musicians voted 580 to 484 in favor of the MGA as their bargaining agent in negotiations with the Association of Motion Picture Producers.

It was a major defeat for the American Federation of Musicians and the first serious schism in the labor union's history. Further, it was a slashing rabbit punch at the music performance trust funds and the policies of ex-president of the federation, James C. Petrillo.

The election victory, while it gives the guild the right to bargain for the studio musicians, restricts the organization to negotiation only in the field of motion pictures, with the major studios and within the confines of Los Angeles county. Television and radio networks, phonograph recording companies, and TV film production concerns, such

as Desilu, still are tied to AFM contracts and must continue making payments into the trust funds.

Cecil Read, chairman of the guild, said in a statement expressing satisfaction with the outcome of the election, "We are confident that the Guild will be able to negotiate an interim contract with the motion picture studios in the very near future." Without delay he met with AMPP representative Charles Boren, following which Read said that arrangements had been made for meetings on formal negotiations between the guild and the producers.

With the defeat of the federation in the bargaining election the strike was over. It had lasted 20 weeks without indication of settlement and had compelled the major studios to have music for their pictures recorded in foreign countries (*Down Beat*, Aug. 7).

And with payments of strike benefits terminated, Eliot Daniel, Local 47 president, laid it on the line for the membership.

Pointing out that AFM members are now free to solicit and accept work at the major studios, Daniel stressed that "... You cannot be

required to become a member of any other organization as a condition of employment."

Categorically, he declared, "No dual unionism is necessary, or can be excused or tolerated! Any member of the AFM joining the Musicians Guild will be expelled by the Federation."

Although the majority vote in the election was far from overwhelming, Guild officials were untroubled by the expulsion threat. Declared Read, "It is the intention of the Musicians Guild to extend its jurisdiction as far as possible to all fields of employment under labor board jurisdiction, as well as to all fields of music in which Guild members will participate."

Far from being over with, most observers felt that the real fireworks had not yet begun.

For The Love of Art!

Whether it portends cultural fusion of the arts or desire for protective togetherness against the slings and barbs of Philistinism, the trend to house under one roof poetry, music, painting, sculpture, et al, continues apace in Hollywood.

Inspired by the recent growth of intimate espresso coffee houses where one may sit and feel bohemian, 26-year-old Edwin Pearl hit on the idea of opening, not just a coffee house, but cultural center of the arts as well. He secured premises at 8162 Melrose Ave., in Hollywood, in the heart of a district known as "Hi-Fi Row." In addition, Pearl initiated the formation of an organization known as *The Folk Arts Society* under whose aegis cultural activities at his new coffee house would be presented. He called the new place *The Ash Grove*—after the Robert Burns poem set to folk music.

Last month *The Ash Grove* opened on an earthy folknote. Performing at the initial concert held in the spacious concert room in the rear of the premises were singers Brownie McGee and Guy Carawan as well as folk authorities Bess Hawes (daughter of Alan Lomax and granddaughter of field culturalist John Lomax) and Sam Hinton, curator of Scripps Museum of Oceanography, San Diego.

"My first thought on opening such a room," said Pearl, who himself plays Spanish guitar and teaches folk guitar, "was for a place where I could present Flamenco and American folk guitar music. But I always felt that there is no reason why *all* the arts should not be presented under one roof. After all, there is a



First performance of poetry and jazz for the nation's televisioners was featured on KABC-TV's *Stars Of Jazz* July 28. Pictured here during rehearsal at the program's Hollywood studio are Allyn Ferguson, leader of the Chamber Jazz Sextet; poet Kenneth Patchen, who read his verse to the sextet's accompaniment, and the show's emcee, Bobby Troup.

community of feeling among artists of all kinds."

The youthful proprietor, who spent 10 years studying at Los Angeles city college, the University of California at Berkeley and University of California at Los Angeles, where he majored in mathematics, history and Slavic languages, confesses "... Music is sort of a late thing in my life."

Late or not, Pearl now plans to present music of all kinds at his super-cultural coffee house. In addition to musical presentations, week-ends in the concert room, he also features folk or jazz music in the painting-filled gallery room.

In charge of the inevitable poetry and jazz feature of cultural activity is Los Angeles poet Lawrence Lipton.

Pearl, who wants "... to present good art at cheap prices," is definitely on the side of the concert performers. So as not to disrupt nor distract from the atmosphere, food and non-alcoholic drinks will be served at the individual tables during intermissions only.

Participating in the Ash Grove's opening attraction, *The Los Angeles Music and Arts Festival*, were some 14 California painters and sculptors.

In the whirl of such furious activity, however, it still was too early to determine just how much jazz would be blown at *The Ash Grove*.

Harry's Wild About Jazz

In a field where imagination is sorely needed, jazz concert promoter Harry Klusmeyer never can be accused of lagging in the search for the new and different.

Klusmeyer's Campus Musical Pro-

ductions, for the past two years, has been successfully organizing and producing jazz events of wide variety. The promoter has availed himself of practically every name jazz musician in the southern California area and branched out into neighboring states with his concert packages.

Ever alert for the unusual, Klusmeyer feels he's hit a new high in this regard with a production he is now organizing for Aug. 22. The event will take place in the Redondo high school auditorium, Redondo Beach, Calif., under the title *The Redondo Beach Jazz And Skin Diving Festival, Man*. (That's correct, dear editor, the 'Man' *does* belong.)

Jazz will be provided by the Barney Kessel quintet, with the guitarist leading a group of all-stars. Skin diving will be seen, not indulged in. The first part of the evening's proceedings will be devoted to color motion pictures of undersea sport in different deeps on the globe. Klusmeyer figures that after a heavy portion of assorted sea creatures the audience will demand respite. That's where the Barney Kessel quintet comes in, he says.

The enterprising producer admits to yet another unusual jazz-and-something combination planned for Sept. 12. At this point, though, he's not telling the details.

Nat May Bite

If present negotiations jell, Nat Cole and his trio will be headed for the Orient this fall.

Although nothing is yet signed, prospects for the Far East tour are promising, it is believed, and the deal is being set up between Cole's booking office, General Artists Corporation, and Japanese promoter Fred Ishimoto.

At time of writing Jack Leonard, Cole's publicist, told *Down Beat* there was as yet nothing concrete planned.

"Nat's been approached to make the tour," said Leonard, "but that's as far as it's gone. He's thinking very seriously about it, however, but nothing's been signed. It does look good, though."

According to a GAC spokesman, the tour is "... definite but not on paper yet."

Accompanying Nat on the projected hiatus will be guitarist John Collins, bassist Charlie Harris, and his longtime drummer Lee Young.

As now envisioned, the trip will take in Japan, Hong Kong, Manila, and possibly Singapore.

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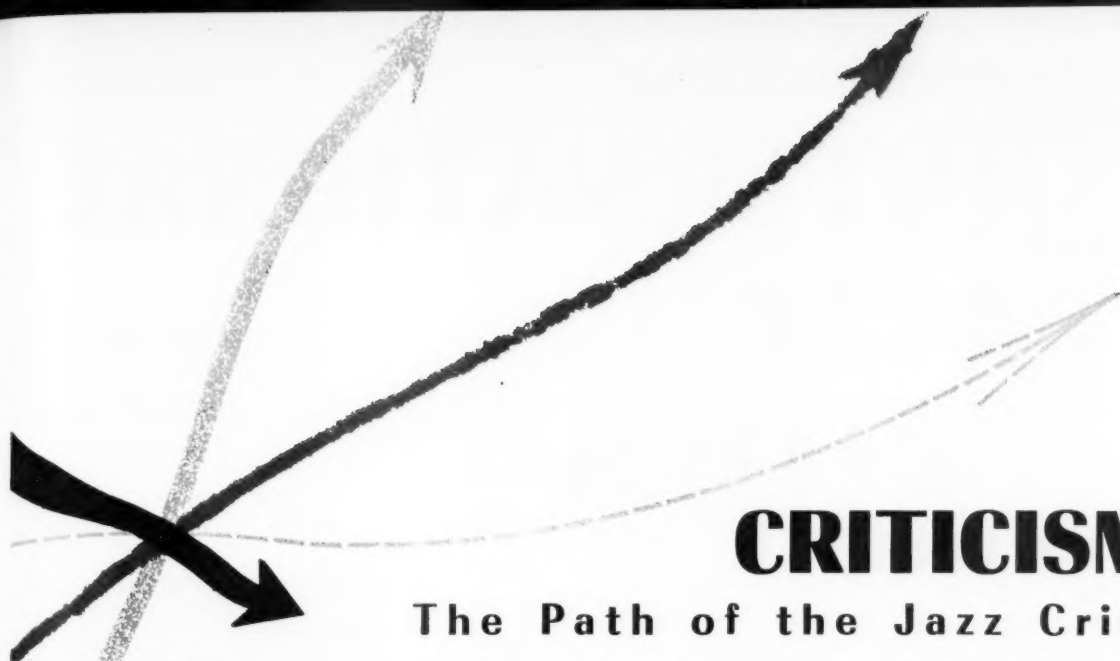
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By Martin Williams

■ A musician is supposed to have said recently that the criticism of jazz is a kind of joke and that there are no jazz critics. Without agreeing with him entirely, I am very sympathetic to his statement. But I say this to indicate that to me the words *critic* and *criticism* are rather special ones. A man who makes comments or reports on jazz records (or books, or plays, or movies) is not necessarily worthy of the title of critic.

The criticism of jazz is, like the criticism of any other art, "popular" or "fine," a kind of criticism. It is not a branch of publicity, nor a sideline of journalism. And a critical ability is not a natural consequence of an enthusiasm for jazz or of a knowledge of jazz although it needs both of these things.

Philosophers would have us believe that criticism is a branch of philosophy and some artists that it is a branch of creativity. But criticism has its own muse, and however much enlightenment he constantly gets from both the philosopher and the artist, the critic needs a distinct, innate critical talent, a special sensibility and way of looking at things. His task is of an order much lower than that of either philosopher or artist, of course, but the ability he needs for his job is unique and uncommon and a man either has it or doesn't have it. If the philosopher or artist (or journalist or historian) also has this critical ability, so much the better.

I think that the state of criticism of jazz in America is low, but I also think that the criticism of movies, plays, music in general, and painting

is also low. Literature is lucky—it has a top level of criticism which is an excellent counter to the average American book review.

The innate critical ability is not enough in itself. It needs to be trained, explored, disciplined, and tested like any other talent.

If I recommended that this training should begin with Plato, Aristotle, and Lucretius and end with Eliot, Tovey, and Jung, I would not be saying something academic or pretentious but merely stating the most ordinary commonplace of Western civilization as it exists. And the critic should also know as much as he can of the best criticism being written around him in all fields.

But it is also the critic's business to be as perceptive and knowledgeable as he can. And critical perception (however much training it needs) is ultimately either there or not there.

The critic's questions are "How?" and "Why?" not merely "What?"

The points which follow come with some changes, from Matthew Arnold. I present them, not because I am especially interested in promoting Arnold's attitudes nor in promoting any "system", but because they seem to me to have something to say at this moment to the jazz writer and his reader.

1. The critic's first question is what is the work trying to do? Notice that this does not say, what do you think the artist *ought* to be trying to do. (It also has little to do with a swami view inside the artist's head).

2. The second is, how well does it do it, and how and why so.

3. The third is, is it worth doing? Notice that this is the last question and *not* the first.

4. The critic should compare everything with the best that he knows whenever the comparison seems just and enlightening.

The questions are not easy, but no one ever said that criticism was easy, and even the very best critics can and will fail on at least some of them.

Ultimately, the critic makes a judgment, an evaluation. Value is based, in the final analysis on feeling, not reason. But by feeling I mean a rational, conscious, individual function. I do not mean emotion which is irrational, impersonal, and can be irresponsible.

We have all heard it said that the criticism of jazz was once left to amateurs. That is not entirely true, nor is there any lack of amateurs today. But we do have now several writing about jazz who, although they really know what criticism is, don't know enough about music. On the other hand, there are some who know music, but don't know what criticism is. In jazz, of course, there is danger in knowing music since we are apt to apply the categories and standards of Western music rigidly and wrongly thereby. And there is also danger in knowing jazz: we may reject truly creative things because our knowledge of the past makes us think we know what a man *ought* to be doing—but that is true in any art.

The man who reviews jazz records has a terrible task: he can never, like

(Continued on Page 42)

INTERNATIONAL JAZZ CRITICS POLL

■ The Modern Jazz Quartet once again indicated its popularity with critics, as well as the jazz public, by repeating as combo winners in the sixth annual International Jazz Critics poll. This year's MJQ majority was more than three-to-one over the second place Jimmy Giuffre 3.

The poll, as usual, turned up some new names and preserved the status of several key jazz figures. In one case, it did both, as Tony Scott continued his mastery of the clarinet category and won New Star baritone honors as well.

Among the highlights of the poll were:

The Duke Ellington band won big band honors, supplanting the Count Basie band.

Miles Davis won the trumpet category, with Dizzy Gillespie, last year's winner, finishing second.

J. J. Johnson, Lee Konitz, Stan Getz, Gerry Mulligan, Scott, Milt Jackson, Max Roach, and Ella Fitzgerald retained control of their respective categories.

Thelonious Monk, a third-place finisher last year, finished strongly this year to win the piano title.

Ray Brown raced from fourth place last year to win bass honors.

Freddie Green, the unsung hero of the Basie band, edged Tal Farlow for the guitar title.

Jimmy Rushing shouted his way to male singer recognition.

In the New Star voting, Art Farmer, Jimmy Knepper, Wilbur Ware, Jim Hall, and Ray Charles romped to victories. Benny Golson edged John Coltrane in the tenor ranks.

Several races resulted in No Contest, due to the poll rule which requires a musician to win the equivalent of five full votes (50 points) before being named a winner. A full vote from a critic counts 10 points, half-votes count as 5 points, etc.

The complete results follow:

BIG BAND

Duke Ellington	158
Count Basie	83
Ted Heath	13
Johnny Richards	10
Stan Kenton	10
Herb Pomeroy	5

COMBO

Modern Jazz Quartet	102
Jimmy Giuffre 3	30
Gerry Mulligan Quartet	28
Oscar Peterson Trio	21
Miles Davis Quintet	20
Tony Scott Quintet	20
Thelonious Monk Quartet	13
Chico Hamilton Quintet	10
Buddy Tate Septet	10
Dave Brubeck Quartet	8
Art Blakey's Jazz Messengers	8
Bobby Hackett Sextet	5
Louis Armstrong All-Stars	3
Horace Silver Quintet	3
Ben Webster Quartet	2

TRUMPET

Miles Davis	101
Dizzy Gillespie	64
Louis Armstrong	36



Jimmy Rushing

Clark Terry	13
Billy Butterfield	13
Chet Baker	10
Joe Newman	10
Jonah Jones	10
Roy Eldridge	7
Buck Clayton	5
Bobby Hackett	5
Art Farmer	4
Ruby Braff	3
Donald Byrd	3
Maynard Ferguson	3
Doc Cheatham	1
Emmett Berry	1

TROMBONE

J. J. Johnson	103
Bob Brookmeyer	62
Jack Teagarden	57
Vic Dickenson	26
Jim Cleveland	16

The Critics Choose

Figures And Jazz

Old And New . . .

Bill Harris	13
Trummy Young	6
Urbie Green	5
Dickie Wells	3
Frank Rosolino	3
Benny Morton	2

ALTO SAX

Lee Konitz	79
Johnny Hodges	76
Sonny Stitt	46
Art Pepper	23
Benny Carter	20
Phil Woods	18
Paul Desmond	11
Arne Domnerus	10

Jim Hall



Jackie McLean	10
Hilton Jefferson	5
Willie Smith	5
Julian Adderley	3

TENOR SAX

Stan Getz	64
Sonny Rollins	59
Ben Webster	58
Coleman Hawkins	47
John Coltrane	20
Zoot Sims	18
Lucky Thompson	16
Sonny Stitt	8
Buddy Tate	6
Lester Young	5

BARITONE SAX

Gerry Mulligan	123
Harry Carney	115
Pepper Adams	33
Lars Gullin	5
Cecil Payne	3

CLARINET

Tony Scott	64
Buddy DeFranco	44
Benny Goodman	33
Jimmy Giuffre	31
Edmond Hall	19
Pee Wee Russell	16
George Lewis	10
Barney Bigard	8
Darnell Howard	6
Jimmy Hamilton	3
Al Nicholas	3
Putte Wickman	3
Buster Bailey	3



Thelonious Monk

PIANO

Thelonious Monk	66
Erroll Garner	58
Oscar Peterson	36
Earl Hines	33
Horace Silver	31
Teddy Wilson	13
Lennie Tristano	10
Hank Jones	10
Eddie Costa	10
Bud Powell	8
Count Basie	8
Duke Ellington	3
Duke Jordan	3
Dave Brubeck	3
Hampton Hawes	3

BASS

Ray Brown	81
Oscar Pettiford	62
Milt Hinton	43
Charlie Mingus	28
Red Mitchell	22
Paul Chambers	19
Leroy Vinnegar	16
George Duvivier	13
Percy Heath	9
Eugene Wright	5

GUITAR

Freddie Green	75
Tal Farlow	68
Jim Raney	48
Barney Kessel	38
Kenny Burrell	16
Jim Hall	13
Chuck Wayne	10

Mundell Lowe	10
Charlie Byrd	10
Herb Ellis	5
Sal Salvador	5

DRUMS

Max Roach	72
Art Blakey	44
Jo Jones	40
Joe Morello	35
Philly Joe Jones	29
Shelly Manne	20
Kenny Clarke	16



Art Farmer

Jimmie Crawford	15
Chico Hamilton	15
Connie Kay	6
Osie Johnson	5
Baby Lovett	5

VIBES

Milt Jackson	191
Lionel Hampton	46
Red Norvo	35
Terry Gibbs	20
Cal Tjader	16

MALE SINGER

Jimmy Rushing	71
Louis Armstrong	66
Frank Sinatra	54
Joe Turner	41
Joe Williams	21
Jack Teagarden	12
Ray Charles	6
Joe Mooney	5
Mel Torme	3
Jackie Paris	3

FEMALE SINGER

Ella Fitzgerald	139
Billie Holiday	37
Anita O'Day	33
Mahalia Jackson	30

Sarah Vaughan	21
Annie Ross	10
Chris Connor	10
Dinah Washington	3
Eydie Gorme	3

THE NEW STARS

TRUMPET—NEW STAR

Art Farmer	96
Lee Morgan	53
Johnny Windhurst	20
Louis Smith	20
Lou Jones	10
Jack Sheldon	10
Bill Hardman	10
Clark Terry	10
Joe Newman	10
Don Ferrara	10
Kenny Dorham	8
Doc Severinsen	5
Nat Adderley	5
Joe Wilder	5
Tommy Simms	5
Lennie Johnson	3
Herb Pomeroy	3

TROMBONE—NEW STAR

Jimmy Knepper	105
Curtis Fuller	53
Aake Persson	13
Willie Dennis	10
Abe Lincoln	10
Bill Byers	10
Earl Swope	10
Buster Cooper	10
Britt Woodman	10
Bennie Green	5
Albert Mangelsdorff	3

ALTO SAX—NEW STAR

* No Contest

John LaPorta	25
Julian Adderley	25
Jackie McLean	25
Charlie Mariano	20
Gene Quill	20



Duke Ellington

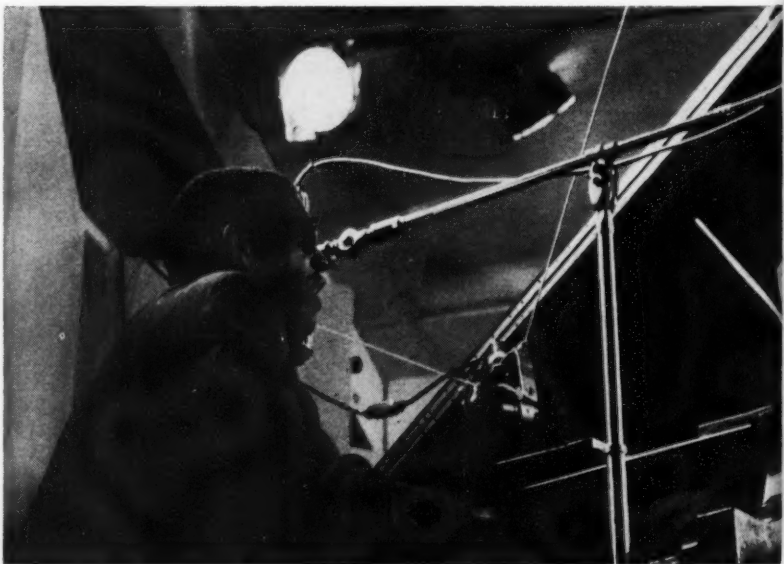
Ornette Coleman	20
Buddy Collette	15
Jerry Dodgion	10
Earle Warren	10
Zoot Sims	10
Dick Johnson	10
Hal McKusick	10
Sonny Stitt	10
Lou Donaldson	10
Paul Horn	10
Frank Morgan	5
Andy Marsala	5

*The equivalent of at least five full votes (50 points) must be cast for an individual before he can be declared a winner in any category.

TENOR SAX—NEW STAR

Benny Golson	83
John Coltrane	80
Johnny Griffin	15
Buddy Collette	15
Lockjaw Davis	15
George Coleman	10
James Clay	10
Sandy Mosse	10

Ray Charles



Guy Lafitte	10
Sonny Stitt	10
Warne Marsh	10
Hank Mobley	8
Yusef Lateef	5
Lucky Thompson	5
Don Rendell	5
Jerome Richardson	5
Seldon Powell	3

BARITONE SAX—NEW STAR

Tony Scott	60
Ronnie Ross	30
Cecil Payne	10
Bill Hood	10
Al Cohn	10
Tate Houston	10
Curtis Lowe	5
Haywood Henry	5

CLARINET—NEW STAR

* No Contest

Bob Wilber	30
Arne Domnerus	20
Rolf Kuhn	20
Zoot Sims	10
Putte Wickman	10
Bill Smith	10

Tony Scott



Max Roach

Paul Horn	10
Haywood Henry	10

*The equivalent of at least five full votes (50 points) must be cast for an individual before he can be declared a winner in any category.

PIANO—NEW STAR

Bill Evans	50
Mose Allison	30
Pete Jolly	20
Red Garland	20
Mal Waldron	20
Martial Solal	15
Ray Bryant	13
Tommy Flanagan	13
Dick Marx	10
Paul Bley	10
Ramsey Lewis	10
Marty Napoleon	10
Ray Charles	10
Hod O'Brien	10
Claude Bolling	10
Wynton Kelly	9
Dick Katz	5
Cecil Taylor	5
Bernard Peiffer	5
Toshiko	5
Ronnie Ball	5
Russ Freeman	3
Bert Keyes	3
Lennie Felix	3
Skip Hall	3
Phineas Newborn	3

BASS—NEW STAR

Wilbur Ware	65
Scott LaFaro	30
George Duvivier	20
Curtis Counce	20
Whitey Mitchell	15
Doug Watkins	15
Joe Benjamin	15
Carson Smith	10
El Dee Young	10
Pierre Michelot	10

Jean Warland	10
Jimmy Woode	10
John Neves	10
Keeter Betts	10
Earl May	5
Eddie Jones	5
Wilbur Little	5
Vinnie Burke	5
Peter Ind	5
Ralph Pena	5

GUITAR—NEW STAR

Jim Hall	85
Roy Gaines	25
Bill Harris	25
John Pisano	15
Rene Thomas	15
Jan Gold	10
Sacha Distel	10
Eddie McFadden	10
Al Hall	10

Miles Davis





Lee Konitz

Billy Bean.....10
Wes Montgomery.....10
Dicky Thompson.....5

DRUMS—NEW STAR

* No Contest

Elvin Jones	43
Ed Thigpen	25
Connie Kay	20
Sam Woodyard	20
Louis Hayes	20
Frank Butler	20
Art Taylor	18
Ed Shaughnessy	10
Red Holt	10
Charlie Persip	10
Bertell Knox	10
Herbie Lovelle	10
Jim Campbell	5
Dennis Charles	5
Nick Stabulas	3

*The equivalent of at least five full votes (50 points) must be cast for an individual before he can be declared a winner in any category.

VIBES—NEW STAR

Vic Feldman	50
Bud Montgomery	30
Lem Winchester	30
Dave Pike	20
Teddy Charles	20
Larry Bunker	20
Fats Sadi	10
Wolfgang Schluter	10
Pat Caplice	10

MALE SINGER—NEW STAR

Ray Charles	60
David Allen	20
Larry Kert	10
Billy Eckstine	10
Jimmy Rushing	10
Jimmy Witherspoon	10
Frank D'Rone	10
Jon Hendricks	10
Joe Carroll	10
Dickie Wells	5
Vic Dickenson	5

FEMALE SINGER—NEW STAR

* No Contest

Abbey Lincoln	25
Rita Reys	20
Ernestine Anderson	20
Betty Roche	10
Big Maybelle	10
Clara Ward Singers	10
Inge Brandenburg	10
Eydie Gorme	10
Ruth Olay	10
Carrie Smith	10
Marilyn Moore	10
Judy Guions	10
Keely Smith	10
Dakota Staton	5
Irene Kral	5
Ethel Ennis	5

*The equivalent of at least five full votes (50 points) must be cast for an individual before he or she can be declared a winner in any category.

WHITNEY BALLIETT

(Jazz Critic, *The New Yorker*)

Band—Duke Ellington . . . Combo—Thelonious Monk quintet, Ben Webster quartet, Bobby Hackett sextet, Jimmy Giuffre 3 . . . Trumpet—Roy Eldridge, Emmett Berry, Doc Cheatham, Dizzy Gillespie, Miles Davis, Art Farmer (No choice) . . . Trombone—Vic Dickenson, Benny Morton, Jack Teagarden, Bob Brookmeyer (Jimmy Knepper) . . . Alto Sax—Johnny Hodges, Hilton Jefferson (No choice) . . . Tenor Sax—Coleman Hawkins, Ben Webster, Lucky Thompson, Sonny Rollins (John Coltrane) . . . Baritone Sax—Harry Carney, Gerry Mulligan (No choice) . . . Clarinet—Edmond Hall, Pee Wee Russell, Jimmy Giuffre (No choice) . . . Piano—Teddy Wilson, Count Basie, Thelonious Monk (Mal Waldron) . . . Bass—Oscar Pettiford, Charlie Mingus, Red Mitchell (Wilbur Ware) . . . Guitar—Freddie Green (Jim Hall) . . . Drums—Jo Jones, Shelly Manne, Art Blakey, Joe Morello (No choice) . . . Vibes—Red Norvo, Milt Jackson (No choice) . . . Male Singer—Joe Turner, Jimmy Rushing, Louis Armstrong, Jack Teagarden (No choice) . . . Female Singer—Mahalia Jackson (Judy Guions).

No comments.

...and this
is the way
the critics
voted...

(New Star choices appear in parentheses)

JOACHIM E. BERENDT**(German Jazz Critic, Author)**

Band—Count Basie, Duke Ellington . . . Combo—Art Blakey's Jazz Messengers, Jimmy Giuffre 3.

Trumpet—Miles Davis (Art Farmer, Lee Morgan) . . . Trombone—J. J. Johnson, Jimmy Cleveland, Bob Brookmeyer (Aake Persson, Curtis Fuller, Albert Mangelsdorff) . . . Alto Sax—Sonny Stitt, Lee Konitz (Jackie McLean, Buddy Collette) . . . Tenor Sax—Sonny Rollins (John Coltrane, Hank Mobley) . . . Baritone Sax—Pepper Adams (Tony Scott) . . . Clarinet—Buddy DeFranco, Jimmy Giuffre (Rolf Kuhn) . . . Piano—Erroll Garner, Horace Silver (Bill Evans, Martial Solal) . . . Bass—Ray Brown, Oscar Pettiford, Charlie Mingus (Pierre Michelot) . . . Guitar—Tal Farlow (Bill Harris) . . . Drums—Max Roach (Art Taylor) . . . Vibes—Milt Jackson (Wolfgang Schluter) . . . Male Singer—Joe Turner (Ray Charles) . . . Female Singer—Billie Holiday (Rita Reys).

There are three Men of the Year: Marshall Brown (for his Newport international youth band), Miles Davis (for his Baudelaire-like mixture of sadness and beauty), Sonny Rollins (for the way he goes new paths with vitality); everybody else seems to face an alternative: If you are vital, you don't go along new paths; or if you go new paths, you are not vital.

My choices for combos demonstrate the alternative: Art Blakey's Messengers one possibility, Jimmy Giuffre's 3 the other one.

Aside from Brown, Miles, and Sonny, everything seems to be doubtful. Since Tony Scott plays baritone with a tenor mouthpiece and a bass clarinet reed, I'm not sure if he is eligible in the baritone category. But I'm sure Pepper Adams uses a baritone mouthpiece and a baritone reed and everything baritone-like.

As usual for us Europeans, I like to draw your attention to some European musicians: the Swedish trombonist Aake Persson and the German one, Albert Mangelsdorff; the French piano player Martial Solal and his compatriot, Pierre Michelot, on bass; the Dutch singer Rita Reys and the German vibes player, Wolfgang Schluter.

I still am fascinated by Bill Harris (by both ones, but in this context I mean the guitar player). It seems so much when you can send your messages without amplifier, and everybody receives them! Billie Holiday's singing keeps being for me the most moving jazz experience ever

—and in spite, or because of, the way she sings now!

Perfection is heavenly; we are on the earth. Earth, in this case, means U.S. I judge from Germany. How do I dare?

DOM CERULLI**(Associate Editor, Down Beat)**

Band—Johnny Richards . . . Combo—Tony Scott quintet.

Trumpet—No choice (Art Farmer) . . . Trombone—Bob Brookmeyer, Jimmy Cleveland (Jimmy Knepper) . . . Alto Sax—Lee Konitz (Gene Quill, Julian Adderley) . . . Tenor Sax—Coleman Hawkins, Ben Webster (Johnny Griffin, Benny Golson) . . . Baritone Sax—Gerry Mulligan (Tony Scott) . . . Clarinet—Tony Scott (no choice) . . . Piano—Thelonious Monk, Erroll Garner (Dick Katz, Bill Evans) . . . Bass—Charlie Mingus (Wilbur Ware, Whitey Mitchell) . . . Guitar—Chuck Wayne (John Pisano, Jim Hall) . . . Drums—Chico Hamilton, Osie Johnson (Ed Thigpen, Jimmy Campbell) . . . Vibes—Terry Gibbs (Teddy Charles) . . . Male Singer—Jimmy Rushing (David Allen) . . . Female Singer—Anita O'Day (Dakota Staton, Irene Kral).

I wish there had been a category for Gil Evans.

STANLEY DANCE**(Reviewer, Jazz Journal, England)**

Band—Duke Ellington . . . Combo—Buddy Tate septet.

Trumpet—Louis Armstrong (Lou Jones) . . . Trombone—Vic Dickenson, Dickie Wells, Trummy Young (no choice) . . . Alto Sax—Johnny Hodges (Earle Warren) . . . Tenor Sax—Coleman Hawkins, Buddy Tate, Ben Webster (Lockjaw Davis) . . . Baritone Sax—Harry Carney (Curtis Lowe, Haywood Henry) . . . Clarinet—Barney Bigard, Buster Bailey, Darnell Howard (Haywood Henry) . . . Piano—Earl Hines (Bert Keyes, Lennie Felix, Skip Hall) . . . Bass—Milt Hinton (Joe Benjamin) . . . Guitar—Freddie Green (Roy Gaines, Dickey Thompson) . . . Drums—Jimmie Crawford (Herbie Lovelle) . . . Vibes—Lionel Hampton (no choice) . . . Male Singer—Louis Armstrong, Jimmy Rushing, Joe Turner (Dickie Wells, Vic Dickenson) . . . Female Singer—Ella Fitzgerald (Carrie Smith).

Among the new voices that impressed me during the last year were Lou Jones and Dicky Thompson on a Cozy Cole record date; Herbie Lovelle with Sam Taylor's group; Carrie Smith, a soloist with the

Down Home choir; Roy Gaines on the last great Vanguard record by Jimmy Rushing; Bert Keyes from Brooklyn, a Buddy Johnson discovery, and Lennie Felix, a widely traveled Briton with a warmly inspirational touch.

Men like Lockjaw Davis, Curtis Lowe, Haywood Henry, Skip Hall, and Earle Warren are not new on the scene, but by my standards they are deserving of much more recognition than they are currently getting.

My choice of Dickie Wells and Vic Dickenson in the New Star Male Singer category may require some explanation, although both are personable cats of engaging vocal ability.

There has of late been a regrettable tendency for the less offensive pop singers to be classed as jazz singers. Ought we not be a little more discriminating? Blues singers apart, the best vocal kicks in jazz have come from the musicians.

Think a moment about the contributions of Jimmy Harrison, Fats Waller, George Thomas, Don Redman, Sy Oliver, Joe Thomas, Trummy Young, Jack Teagarden, Lips Page, and Louis. Dickie and Vic are somewhere in that tradition.

Buddy Tate's seven-piece combo has been playing around New York for several years. When heard, it included the formidable talents of Pat Jenkins, Eli Robinson, Ben Richardson, Sidik Hakim (formerly Argonne Thornton), Everett Barksdale, and Fats Donaldson, as well as the leader's tremendously exciting tenor.

It could certainly outswing any other regular group in the city, and its book contains many wonderful arrangements by wonderful persons like Robinson, Hall, Wells, and Buck Clayton.

The six easiest choices to make are, of course, Duke Ellington, Louis Armstrong, Johnny Hodges, Harry Carney, Earl Hines, and Lionel Hampton, all of whom continue to reign supreme in their different spheres. Long may they do so!

CARLOS De RADZITZKY**(Jazz Radio Producer, Editor, La Revue Des Disques, Belgium)**

Band—Count Basie, Duke Ellington . . . Combo—Modern Jazz Quartet, Miles Davis Quintet.

Trumpet—Dizzy Gillespie, Miles Davis, Donald Byrd (Lee Morgan, Art Farmer, Kenny Dorham) . . . Trombone—J. J. Johnson, Jimmy Cleveland (Willie Dennis, Bennie Green) . . . Alto Sax—Sonny Stitt, Phil Woods (Zoot Sims) . . . Tenor

Sax—Sonny Rollins, Coleman Hawkins, Sonny Stitt (Benny Golson, Seldon Powell, Hank Mobley) . . . Baritone Sax—Harry Carney, Lars Gullin (Cecil Payne) . . . Clarinet—Buddy DeFranco, Barney Bigard . . . Piano—Erroll Garner (Ray Bryant, Phineas Newborn, Wynton Kelly) . . . Bass—Oscar Pettiford, Ray Brown, Percy Heath (Vinnie Burke, Doug Watkins) . . . Guitar—Tal Farlow, Kenny Burrell, Barney Kessel (Rene Thomas) . . . Drums—Art Blakey, Philly Joe Jones, Max Roach (Art Taylor, Elvin Jones, Nick Stabulas) . . . Vibes—Milt Jackson, Lionel Hampton (Fats Sadi) . . . Male Singer—Jimmy Rushing, Louis Armstrong (Joe Carroll) . . . Female Singer—Ella Fitzgerald (Abbey Lincoln, Ethel Ennis).

Any poll is a very controversial matter and dangerous, too. I am following the jazz scene, very closely, but mostly from recordings. Many musicians are far better (or sometimes worse) in direct audition. The musicians for whom I have voted are among my favorites for the time being; I don't want to say that they are the best. There is no such thing as *the best* in art. I can think of many others, who are just as good, in most of the cases.

Count and Duke still have the most important big bands in jazz; they play two completely different types of music, and they both deserve the first place.

The MJQ represents a unique example of cohesion and co-ordinated inspiration, and its standard of musicality is beyond category. As for Miles Davis, I believe that his combo has given us great modern jazz in '57.

Dizzy and Miles are logical choices, each being great stylists of decisive importance, and Donald Byrd is just the most prominent disciple of the late Clifford Brown, the irreplaceable. Lee Morgan is a solid newcomer, and as for Kenny Dorham, I think that it's about time that his talent shall be recognized.

J. J. is still the top man on trombone, and I hope that Cleveland will forget a little about his technique; but he really can play! And Willie Dennis should have the chance to be heard more often.

Sonny Stitt is just too much, both on alto and tenor; Phil Woods has a very impressive style, and Zoot Sims, who is also a first rate tenor player, should be counted among the most distinguished of the "after-Bird" alto men.

I voted for Rollins because of his considerable influence, a recent one;

for Hawkins because he's still one of the great masters, and for Stitt because I like what he plays. Golson, Mobley, these two men have guts and taste, and Seldon Powell is just the most underrated musician I know.

Carney is Carney. Period. And Lars Gullin should play and record in the U.S. to be known as he deserves to be.

DeFranco doesn't move me very much; but he has no serious rival as a clarinet player, except Barney Bigard.

There are dozens of piano players I like, but Tatum is dead, and Powell is no more in top form. The "most happy piano" is Garner, to me. And I keep an eye on Ray Bryant, and I have faith in Phineas Newborn; his first LP was sensational.

No comments on the bass players, except for Vinnie Burke: his work with Tal Farlow trio was excellent.

I voted for the Belgian René Thomas as the New Star guitar, and I hope that he'll have the chance to make some serious records in the U.S. Then, you'll see why.

Blakey is definitely the most swinging drummer for my taste, and the three New Stars I voted for have all their qualities. Bags and Hamp are the two poles of the vibes kingdom. Sadi should be better known. Rushing and Satchmo are undisputable kings, and as for Ella Fitzgerald, I subscribe totally to Ellington's portrait of her: Royal ancestry, all heart, beyond category, total jazz.

LEONARD FEATHER (*Down Beat*, *Encyclopedia of Jazz*)

Band—Duke Ellington . . . Combo—Gerry Mulligan.

Trumpet—John (Dizzy) Gillespie (Doc Severinsen, Nat Adderley) . . . Trombone—J. J. Johnson (Jimmy Knepper) . . . Alto Sax—Phil Woods (Julian Adderley) . . . Tenor Sax—Coleman Hawkins, Sonny Rollins, Ben Webster (Jerome Richardson, Buddy Collette) . . . Baritone Sax—Harry Carney (Tony Scott) . . . Clarinet—Buddy DeFranco (Rolf Kuhn) . . . Piano—Horace Silver (Bernard Peiffer, Toshiko) . . . Bass—George Duvivier (Curtis Counce) . . . Guitar—Tal Farlow (Bill Harris, Rene Thomas) . . . Drums—Max Roach (Elvin Jones) . . . Vibes—Terry Gibbs (Lem Winchester) . . . Male Singer—Jimmy Rushing (John Hendricks) . . . Female Singer—Annie Ross (Marilyn Moore).

Last year I splashed votes around all over the place in an effort to

avoid omitting anyone I liked. This year I've gone to the other extreme, voting for only one musician in most categories.

I don't think either method works out too well. By voting for five persons in one category I reduced the value of my vote for each to a meager two points, which in effect did them no good at all.

This year my nominees are at least good for 10 points in many instances, but again I am plagued by the knowledge that, for example, I could and should have mentioned Gerry Mulligan on baritone (and omitted him only because I felt Carney, an equally valuable figure, might be more in need of the points); similarly I have left out Oscar Pettiford, Ella Fitzgerald, Milt Jackson, John Lewis, and innumerable others who have my perennial respect but don't need my perennial points.

More and more, as years and polls go by, I am convinced of the fallacy inherent in the implication that one musician is "better" than another and, therefore, deserving of a higher place on some statistical ladder. Just as my two systems of too-many-nominations and not-enough-nominations seem equally unstable, the early system in the *Down Beat* Critics poll (which enabled a singer named Clancy Hayes to win even though nobody voted for him except the two then editors of *The Record Changer*) seems no more desirable than the minimum-vote-requirement system installed last year (which enabled Rolf Kuhn to lose even though he received twice as many votes as Clancy Hayes, from four different sources, and twice as many points as any other clarinet player).

If these sound like the complaints of a sorehead, let me make it clear that I am only concerned with the ultimate value of these polls. I'm uncomfortably aware of the capricious nature of voting that sometimes enables fly-by-night sensations to gain precedence over artists whose contribution has been neglected or rejected by a comparative handful of fans or critics (after all, these polls take place in a country with a 174,000,000 population). But by and large I'm convinced that polls, even critics polls, do more good than harm.

Slightly more.

(Continued on Page 26)

music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Blindfold Test
- High Fidelity
- Jazz Best-Sellers

- In Person
- Radio-TV
- Films

recommended

OSCAR BRAND

This LP is *Absolute Nonsense* (Riverside 12-825), from the oddball cover through the music to the liner notes. In all, there are 18 screwball ditties, folk songs, and rhymed *non sequiturs*, including *A Horse Named Bill*, *Midnight On The Ocean, Alaska*, and *The Lady Who Loved A Pig*. Brand and Dave Sear give the ditties offhand treatment. (D.C.)

BILLY ECKSTINE

Billy sings a very satisfying 11-tune set on *Billy Eckstine's Imagination* (EmArcy 36129), backed by Gerald Wiggins, Red Callender, Pete Candoli, Bud Shank, Don Fagerquist, and Larry Bunker, among others. Billy has kicked around for a long time since he was red hot in the early '50s. This set, with such singing as on *Love Is Just Around The Corner*, *Ghost Of A Chance*, *Imagination*, *What A Little Moonlight Can Do*, *I Cover The Waterfront*, and *That's All*, should boost his stock considerably. There are some fine solos behind him, thanks to director Pete Rugolo. (D.C.)

DON ELLIOTT

With *The Mello Sound* (Decca DL 9208), Don and a six-voice choir contribute an LP to Decca's mood jazz set that is doo-wah for nine tracks and at least ★★★ for the remaining three. Hal McKusick, Bill Evans, Ernie Furtado, Paul Motian, Barry Galbraith, and Elliott are among the jamming participants in the three instrumentals—*It's Only a Paper Moon*, *Play Fiddle Play*, and *I Don't Want To Walk Without You*. The choir sides are strictly pop, but the others move lightly, with McKusick blowing interesting as always. I don't know what the ultimate object was here, but with the people on hand, it seems a lot more, one way or the other, could have been accomplished. The instrumentals are worth hearing, though. (D.C.)

EARL GRANT

In *Midnight Earl* (Decca DL 9201), another in Decca's mood jazz series, the mood is stronger than the jazz. Organist Grant has been held back to a program of moody ballads, with little jazz content, but heavy on the lights-are-low side. Grant gets around on the organ with none of the roller-skating-rink effects used by some organists as crutches. Ed Hunton and Roy Harte share the drumming, and Wilfred Middlebrooks is bassist. (D.C.)

HENRY MORGAN

The Best of Henry Morgan (Judson 3016) isn't the best of Morgan, as I recall, but it will do until he's back at the same stand on a regular basis. There was a certain magic in those wonderful radio shows with Arnold Stang and Bernie Green. The LP does manage to bring back some of them, in such as *Little Riding Hood Rouge*, *Googie Morgan on Baseball*, *the Truth About Cowboys*, *Russian Concert Commentator*, and *Advertising*. The *Morganized Invention of Time* could have used Stang's piping voice, but the framework of what was is still there. Radio needs this man and at least an approximation of that show. (D.C.)

JO ANN MILLER

What sounds like a turn on a night-club floor is contained in *Jo Ann Miller . . . Unrestrained!* (Audio Fidelity 1864). The mood ranges from the sly to the sophisticated. Miss Miller is helped greatly by Dick Marx' piano and arrangements.

The bluesy items like *None of My Jelly Roll* and *Gimmie a Pigfoot* have a brassiness not usually found in supper clubs. Good change-of-pace listening. (D.C.)

DELLA REESE

Jubilee brought mikes into Mister Kelly's, Chicago, for *A Date With Della Reese* (Jubilee 1071), and the results are some driving, highly stylized singing. Backing is by Kirk Stewart, piano; John Frigo and Dave Poskonka, bass; and Norm Jeffries and Jack Noren, drums. It's generally good, although on *Just One Of Those Things*, Della needed a few more rhythmic assists to help her maintain her drive. Among the tunes are *Sometimes I'm Happy*, *Happiness is Just a Thing Called Joe*, *Birth Of The Blues*, *Getting To Know You*, *All Of Me*, *The Nearness Of You*, and *The Party's Over*, among others. She has a beat, and a style. There's no doubt who's singing. And Don Bronstein's cover shot makes it as much as the singing. (D.C.)

JERI SOUTHERN

Southern Breeze (Roulette R 52010) offers Miss Southern, backed by a studio group headed by Marty Paich, in an interesting assortment of material. Miss Southern sings with less of a perfunctory air than she has in the past and the results are quite pleasing.

Among the tunes included are *Crazy He Calls Me*, *Who Wants to Fall in Love*, *Ridin' High*, *Porgy, Isn't This a Lovely Day*, *Warm Kiss*, and six others. The backing is tasteful, thanks to the pertinent contributions of such jazzmen as Don Fagerquist, Bob Enevoldsen, Herb Geller, Georgie Auld, and Mel Lewis. Miss Southern sings effectively, managing to communicate lyric strength without sacrificing vocal discipline. (D.G.)

LYNN STEVENS

In *I See Your Face Before Me* (Grand Award 33-367), Miss Stevens sings a dozen fine tunes by Arthur Schwartz, including *Then I'll Be Tired Of You*, *Haunted Heart*, *Oh But I Do*, and the title tune, among others. Backing is light and swinging, by such as Billy Butterfield, Bob Alexander, Stan Webb, Barry Galbraith, Buddy Weed, and Johnny Cressi. She gives the tunes a warmth and a lilt that would be a credit to any pop pro. (D.C.)

THE WEAVERS

The Weavers are more than folk singers; they are musicians as well. This factor, among others, separates them from the horde of untutored beings inhabiting the folk music world today. In *The Weavers at Home* (Vanguard VRS 9024), this inimitable group once again demonstrates its artistry. Pete Seeger, Ronnie Gilbert, Lee Hays, and Fred Hellerman comprise a peerless group in the flexible realm of the folk song. (On five of the 17 tracks included here, Erik Darling substitutes for Seeger, but the basic unity of the group is not sacrificed.)

Singing with integrity, skill, and infinite vigor, the Weavers here offer Woody Guthrie's *This Land is Your Land*; the chantey *Aweigh, Sandy An*; the Negro spiritual *All Night Long*; the delightful Ozark ribaldry of *You Old Fool*; part of the Leadbelly legacy, *The Midnight Special*; a work song, *Almost Done*; four foreign songs including *Tina* (African), *Eres Alta* (Spanish), *Come Little Donkey* (Calyppo), and *Kum Bachura* (Israeli), and several others.

As the liner notes indicate, this is part of the "living musical almanac in which is written part of the record of America's history, sorrows, joys, and promise." This, it seems to me, is another Weavers' contribution to the end of recording American history in song. In so doing, they succeed admirably. (D.G.)

jazz records

Records are reviewed by Dom Cerulli, Don Gold, John A. Tynan, and Martin Williams and are initialed by the writers. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Blues Anthology

HAVE BLUES, WILL TRAVEL—World Pacific JWC 509. *The Yamp's Blues; Woody's Dot; Finger Pickin'; Blowin' Country; Bele by Barlight; The Route; St. Elmo's Fire; Have Blues, Will Travel.*

Personnel: Track 1—Charlie Mariano, Jerry Dodgion, altos; Vic Feldman, vibes; Jimmy Rowles, piano; Monty Budwig, bass; Shelly Manne, drums. Track 2—Russ Freeman, piano; Budwig, bass; Manne, drums. Track 3—Wes Montgomery, guitar; Joseph Bradley, piano; Monk Montgomery, Fender electric bass; Paul Parker, drums. Track 4—Bob Cooper, Bud Shank, tenors; Claude Williamson, piano; Don Prell, bass; Chuck Flores, drums. Track 5—Buddy Montgomery, vibes; Richie Crabtree, piano; Monk Montgomery, Fender electric bass; Benny Barth, drums. Track 6—Chet Baker, trumpet; Art Pepper, alto; Richie Kamuca, tenor; Pete Jolly, piano; Leroy Vinnegar, bass; Stan Levey, drums. Track 7—Elmo Hope, piano; Harold Land, tenor; Stu Williamson, trumpet; Vinnegar, bass; Frank Butler, drums. Track 8—Bud Shank, tenor; Claude Williamson, piano; Prell, bass; Flores, drums.

Rating: ★★

The many faces of the blues—so often contemplated as a rigidly simple form—encompass more than the masks of comedy and tragedy, as this varied collection indicates. Despite the varied approaches to the blues form evident here, however, it is obvious that the improvisational challenge inherent in blues playing is a great one.

There are eight approaches to the blues here, recording at various intervals in recent months by World Pacific artists. *Yamp's Blues*, described as an attempt to capture some of the frenetic qualities of the '20's, reflects more of Charlie Parker, in the altos of Mariano and Dodgion. *Woody's Dot* is characteristic Freeman—probing, vigorous in attack, and generally productive. *Pickin'* is a guitar blues, basically, containing some evidence of the country blues guitar tradition in both conception and technique, with Wes Montgomery indicating some awareness of the history of his instrument.

Shank's *Blowin' Country* is a Giuffrè-esque theme for two tenors and rhythm. The delightfully titled *Barlight* features the Mastersounds interpretation of funk. *Route*, despite the presence of Baker, Pepper, and Kamuca, is highlighted by Vinnegar's superb support. Vinnegar stalks again on *Fire*. The closing track, Shank's *Travel*, is a blues waltz of little consequence.

The performances vary in quality—as they tend to do in collections of this sort, but Freeman, Vinnegar, and Wes Montgomery's provocative guitar work lend value to the album. (D. G.)

Ted Brown

FREE WHEELING—Vanguard VRS 8515: *Aretha; Long Gone; Once We Were Young; Foolin' Myself; Avalon; On a Slow Boat to China; Crazy She Calls Me; Broadway; Arrival.* Personnel: Ted Brown, Warne Marsh, tenors; Art Pepper, alto; Ronnie Ball, piano; Ben Tucker, bass; Jeff Morton, drums.

Rating: ★★½

A group of Lennie Tristano students, spiced by Art Pepper's presence, created this LP. Brown, 30, is a rarely recorded tenor man, even in this age of overflowing LP production. This, in fact, is his first LP under his own name.

Basically, these sounds are extensions

and interpretations of Tristano's musical philosophy. The impact of many of the tracks in this collection is appreciable. It is unfortunate that Tristano has been able to exert very little influence on the jazz public, despite his own efforts and those of his able disciples. Although an explanation of this requires complex analysis not appropriate to this context, it is worth noting that this LP deserves more attention than it will get.

The LP itself is not fully rewarding, because the disciples of Tristano aren't always up to successfully meeting the challenges that Tristano creates for himself. Nevertheless, there is much of value here. Both of Ball's tunes, *Aretha* and *Arrival*, are out of the Tristano mold. The latter includes the horn-weaving so much a part of Tristano's work. On *Walter Gross' Young, Brown, Marsh, and Ball* contribute balladic solos. Throughout, Marsh and Brown speak similarly, in a Lester Young-via-Tristano manner. There are eloquent moments for both tenors. Pepper's alto complements their efforts valuably.

There are moments of hesitancy and moments of faulty execution, too, with Brown less the master of his own thought than Marsh. Both, however, conditioned by the training that Tristano offers, speak with disciplined voices.

Those who have felt, as I do, that the Tristano approach has been disgracefully neglected by jazz musicians, critics, and record company a&r men, will find a glimpse of it here. While this sample is not an ideal one, it is indicative of the strength inherent in Tristano's approach to jazz and the individual growth that can ensue as a result of it. (D. G.)

Tom Brown

TOM BROWN AND HIS NEW ORLEANS JAZZ BAND—Southland S-LP-2A: *San Sue Strut; Up The Lazy River; Weary Blues; Clarinet Marmalade; Golden Leaf Strut; Let Me Call You Sweetheart; Sweetheart of Sigma Chi; Savoy Blues.*

Personnel: Brown, trombone; Raymond Burke, clarinet; Mike Lala, trumpet; Roy Zimmerman, piano; Paul Edwards, drums; Joe Capraro, guitar; Sherwood Mangiapane, bass, and vocal on track 2.

Rating: ★★

In the teens of this century, Brown provided a kind of center for "Dixieland" (call it neo-New Orleans) activity in its home town and, in 1914, took the first "jazz" band to Chicago. He died last March.

Although the work of Capraro and especially Mangiapane is good individually, this record suffers from a heavy, plodding and rather disorganized rhythm. Part of the blame seems to be Brown's—he doesn't swing much.

Perhaps the ability to play this kind of music with the lightly dancing beat that it needs and that the masters of style usually provided is dying out. One thing that is unquestionably dying, I think, is the ability to play this style with that meaningful integration of polyphonic parts that is so essential to its effectiveness. One seldom hears it nowadays. But Lala is to be

complimented on the sympathy and care of his lead voice; he shows that he knows that playing a solo style will not do, and has that quality of control of the group with a minimum of notes and a maximum of relaxation that Mutt Carey had so splendidly. His solos are in quite another style, by the way, and are the most interesting on the record, I think.

Omer Simeon should be flattered by some of the ideas that Burke uses.

Zimmerman has a solo on *Golden Leaf* (better known as *Milenberg Joys*) that is, for whatever reason, about the weirdest thing ever done in music like this. (M. W.)

Barbara Carroll

BARBARA—Verve 2095: *The Trolley Song; I've Grown Accustomed To Her Face; Life Is Just A Bowl Of Cherries; It Might As Well Be Spring; Will You Still Be Mine; Love Is Just Around The Corner; Easy Living; Happy To Make Your Acquaintance; Blue For Blue-Eyes.*

Personnel: Barbara Carroll, piano; bass and drums unidentified.

Rating: ★★

As neatly wrought a set of cocktail jazz piano as has come along in some time, *Barbara* finds Miss C relaxed and refreshing a commercially "safe" selection of old and newer familiar.

Miss Carroll appears to show preference for very slow, meandering tempi on ballads. *Accustomed, Spring, and Living* barely crawl along at a pace which allows full and rich painting of the changes. The pianist leisurely explores tonal colors on these ballads, creating, at times, an effect most relaxing.

Pacing of the tunes in this album is quite inept. The first really up number is track number four, *Mine*, in which drummer and bassist finally get to do some work. Brushes are exceptionally good in both *Mine* and *Acquaintance*, the other fast tune. The bassist, also, blows strongly and with intelligence on the bright numbers. It is unfortunate that Dave Garroway, in preparing his clever liner notes, failed to identify this rhythm team.

This album deserves a "good" rating. Indeed, it is unlikely that Miss Carroll, with her imagination, taste, touch, and self-assurance ever could play badly. The set conveys too much feeling of deliberate calculation, however; not enough spirit and drive over 12 inches of vinyl. For dyed-in-the-ivories Carroll fans. (J.A.T.)

Jomar Dagron Quartet

JOMAR DAGRON QUARTET FEATURING PHIL URSO—Legacy MK 1050: *Extra Mild; Squeeze Me; Blues # One; Satin Doll; Pent-up House; Line for Lyons; Star Eyes; Dag's Scene.*

Personnel: Ron Washington, tenor; Phil Urso, tenor and baritone; Dag Walton, Hammond organ; Gene Klingman, bass; Jo Jo Williams, drums.

Rating: ★★½

There is no one named Jomar Dagron. (As soon as this appears in print, I'll undoubtedly hear from one.) The name was selected to personify the collective identity of this group, when it was formed in Denver.

Originally, the group included JO JO Williams, MARvin Halliday, DAG Walton, and RON Washington. Halliday, not moved by the permanency of the group's title, chose to depart. He was replaced by Urso, but the group decided to retain the title. When the group was recorded by the Louisville, Ky. record firm—Legacy Records—Louisville bassist Gene Klingman

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was added, making it a quartet-plus-one.

All these facts aside, the album itself is not a wholly satisfying one. There are a few moments—as on the opening Urso tune, *Extra Mild*, when the content and the performances reach a rewarding level. Generally, however, the responsibility rests with Urso and Washington and their relationship to the rhythm section. In the former area, there is some success. Washington is a proficient Bird-inspired tenor man. Urso plays with assurance and some invention. The rhythm section doesn't inspire them, however.

Walton devotes most of his time to comping. The organ can be put to better use than this; if comping was all that was required, a piano would have been less oppressive. Williams support is dreadfully static, with an over-emphasis on the power of the cymbals. Klingman, as a result, is caught between the comping Hammond and Williams nonproductive writhing.

It is encouraging to see a record company providing an outlet for groups such as this one. I hope Legacy continues this policy. However, more supervision must be encouraged if such sessions are to be meaningful. (D. G.)

Stan Getz-Chet Baker

STAN MEETS CHET—Verve MG V-8263:
Pil Remember April; *Medley: Autumn In New York, Embraceable You, What's New; Jordy; Half-Breed Apache*.
Personnel: Getz, tenor; Baker, trumpet (on all but track 3); Jodie Christian, piano; Victor Sproles, bass; Marshall Thompson, drums.
Rating: ★★

When it isn't downright fumbling, most of Baker's playing on this record sounds like that of a man almost stalling until his solo time is up. Getz plays with more life and ideas, but without any real effect of continuity or structure.

Christian's work is mostly eclectic, but he works behind Getz often with that edge of funk that has obviously been so effective a rhythmic complement to his playing since Horace Silver played with him, and he has a solo on *Jordy* that brings up provocative ideas comparable to those that Bill Evans is handling so well. (M. W.)

Gillespie-Rollins-Stitt

DIZZY GILLESPIE DUETS—Verve MG V-8260: *Wheatleigh Hall; Sumphin; Con Alma; Haidee Mo'.*
Personnel: Tracks 1 and 2—Dizzy Gillespie, trumpet; Sonny Rollins, tenor; Ray Bryant, piano; Tom Bryant, bass; Charlie Persip, drums. Tracks 3 and 4—Sonny Stitt, tenor, replaces Rollins.
Rating: ★★

Granting a mutual interest in ornithology, one would assume that a Dizzy Gillespie-Sonny Stitt session would produce a more empathetic relationship than one in which Gillespie and Sonny Rollins participate. This LP is an example of both situations and exactly the opposite holds true.

The two tracks featuring Gillespie and Rollins are excellent. *Wheatleigh* includes a strikingly cohesive, fleet Rollins solo and Gillespie in fascinatingly adept form. *Sumphin*, a medium tempo blues stated with directness and force, has Rollins stalking like Gulliver through the blues world, with Gillespie moving along in exciting fashion.

The Stitt-Gillespie tracks are not as successful. Both are Latin-tinged. *Con Alma* is played *con alma*, which is its basic virtue. Stitt contributes a disjointed solo and

Gillespie is comparably aimless in his. On *Haidee*, the same air of disorganization prevails, with some heavy-handed plodding on the part of both soloists.

The Bryant brothers and Persip support agilely throughout. Ray, in particular, plays quite well, indicating the continued growth which has directed his efforts in recent months. He is a far more versatile pianist than many of greater renown. He manages to adjust his playing to the overall atmosphere prevailing on any given track. Tom Bryant, too, shows promise, and Persip continues to be an intelligent drummer among the horde of dreary thumpers working today.

It is difficult to ascertain under what circumstances these sessions were cut. Perhaps with more organization, the Stitt session would have equaled the Rollins one. At any rate, it is the Gillespie-Rollins tracks that lend value to this LP.

For those who collect such facts, all the tunes are credited to Gillespie; all were published by JATP Publishing Co., Inc. (BMI). (D. G.)

Wilbur Harden-John Coltrane-Tommy Flanagan

MAINSTREAM 1958—Savoy 12127: *Wells Fargo; West 42nd St.; E.F.F.P.H.; Snuffy; Rhodomagistics*.
Personnel: Harden, flugelhorn; Flanagan, piano; Coltrane, tenor; Doug Watkins, bass; Louis Hayes, drums.
Rating: ★★½

Unfortunately, this is in quality a kind of ersatz Miles Davis date. And that quality goes beyond the presence of certain men and the fact that Harden is following Davis' style quite closely: *Snuffy* (Harden's tune) is a blood brother to such things as *Little Willie Leaps* and *Half Nelson* from Davis' first date as leader. But Harden deserves credit for largely getting the point of what Davis does and doing it a lot better than many others—I am thinking particularly of some of the west coast men who play Davis' ideas but who patch them together so incongruously (even putting some climactic ones in their first eight bars) that they sound almost like a parody of the original.

In trying to decide why Coltrane's runs of short notes don't sound like double-timing, I got the idea that he may be working on a new subdivision of the rhythmic concept of jazz, one which further divides the eighth-note unit of be bop into a sixteenth note rhythmic conception. And the fact that in him this attempt is complemented by a deeper harmonic approach suggests a sound evolutionary balance of the kind that bop had. If this is so, with such a task undertaken, it is little wonder that his is still largely an arpeggio style and that he has not yet arrived at any real discipline of form. Here he seems to be using that rhythmic conception more conservatively (his solo on *West 42nd* has a commendable rhythmic development as a result) which may be the way it must be used ultimately, both for his own development as a soloist and for use in a specifically melodic playing. But such conjectures perhaps only indicate how exciting the prospects are, and patience for all may be the best thing to suggest. When the plant is growing, it doesn't do to keep pulling it up to look at the roots.



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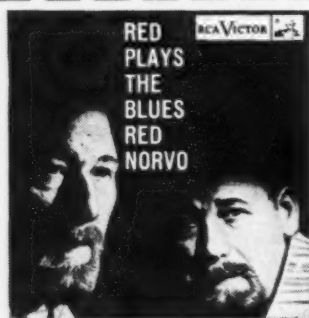


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TOM SCANLAN, *Army Times*
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DOM CERULLI, *Down Beat Magazine*

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22 • DOWN BEAT

On Flanagan, I can repeat what I've said before about what a real pleasure his straightforward and inventive way of playing is after one has heard the way some others hoke up a style of comparable conception with obvious cocktail trickery.

The notes spoil for a fight about whether these men make "mainstream" jazz as of 1958. No arguments from here: streams aren't ponds or puddles. (M. W.)

Hampton Hawes

ALL NIGHT SESSION—Contemporary 3545, 3546, 3547 (Three 12" LP volumes): *Jordu*; *Groovin' High*; *Taken' Care*; *Broadway*; *Hampton's Pulpit*; *I'll Remember April*; *I Should Care*; *Woody'n You*; *Two Bass Hit*; *Will You Still Be Mine*; *April in Paris*; *Blue 'N Boogie*; *Do Nothin' Till You Hear From Me*; *Blues #3*; *Between The Devil And The Deep Blue Sea*; *Blues #4*.

Personnel: Hampton Hawes, piano; Jim Hall, guitar; Red Mitchell, bass; Eldridge "Bruz" Freeman, drums.

Rating: ★★★★★

Here, at last, is the definitive Hampton Hawes. Spread out over three 12 inch LP's, as is this collection, there is ample opportunity fully to assess the sometime disputed prowess of the 29-year-old west coast pianist.

As the album title indicates, these sides were recorded in one all night record date on November 12, 1956. The four musicians began recording and, as the groove wore smoother, just kept right on going.

All four were in optimum playing spirit. Hawes has never sounded so good on record and now emerges as one of the foremost jazz piano talents of our generation. His roots undeniably lie anchored in the blues and he seldom strays very far from that influence. As a modern blues pianist he remains superb. His ballad interpretations (*I Should Care* is a good example) tend still to show a little too much extraneous embellishment.

Hall's playing throughout is sheer, funky joy. Both as soloist and comping he fully rounds out the group, adding necessary variety of feeling and color to the trio context in which Hawes previously chose to express himself. As for Mitchell, he always is a paragon of jazz bass playing. Freeman's drums swing unrestrainedly all the way. (J.A.T.)

Hal McKusick

TRIPLE EXPOSURE—Prestige 7135: *The Settlers and The Indians*; *I'm Glad There is You*; *Something New*; *A Touch of Spring*; *Blues Half Smiling*; *Saturday Night*.

Personnel: McKusick, alto, clarinet, and tenor; Billy Byers, trombone; Eddie Costa, piano; Paul Chambers, bass; Charlie Persip, drums.

Rating: ★★★

It seems to me that any discussion of McKusick's work will have to involve a comparison with Lee Konitz—and that comparison is valid of his tenor and clarinet styles too, for however different the ideas he may use on those horns from those he does on alto, the rhythmic, harmonic, and melodic approaches remain similar on all horns, and the comparison remains enlightening thereby. The Konitz point of departure is, of course, Lester Young, from whom he strays far harmonically, not so far rhythmically. McKusick hardly shows Konitz's harmonic imagination, nor are his rhythmic devices so interesting, as Konitz's have been. But the main point in Konitz's playing at its best is, of course, an almost classic and disciplined sense of melody. I do not hear evidence of that sort of ability here, at least

not with the imagination and willingness to take chances that Konitz can show.

However able a composer-arranger Byers may be, however good his musicianship (and however much I admire his trombone sound), I do not think his solos here say very much as jazz improvisations.

Costa does dare and take chances and thereby has the most interesting solos in the recital.

Settlers hints that there is going to be some clashing between the conception of the horns and this "hard" rhythm section, but, although the alliance seems to me far from ideal for McKusick, a real alliance it turns out to be. (M. W.)

The Music of New Orleans

Vol. 1: THE MUSIC OF THE STREETS/THE MUSIC OF THE MARDI GRAS—Folkways FA 2461.

Personnel and contents: Street cries (vegetable peddlers); *Let God's Moon Alone* and *Times Done Changed* (Sister Dora Alexander); Street Cries, Shine (Percy Randolph); *Liebestraum* (Frank Amica); *Hambone*; *Mean Old Frisco* (Blind Snooks Eaglin); *To-Wa-Bac-A-Way*, *The Indian Race*, *Red, White and Blue Coot*, *The Golden Band* (Jerome Payne and "The Indians" singers); *On Mardi Gras Day* ("Hank"); *Bourbon Street Parade*, *The Parade of The Krewe of Momus*, *When The Saints Go Marching In*, *South Rampart Street Parade* (various street bands).

Rating: ★★★★★

Vol. 2: THE EUREKA BRASS BAND—Folkways FA 2462: *Panama* (rehearsal), *Trombonium*, *Just A Little While To Stay Here*, *Lord, Lord, Lord, Eternity*, *Maryland My Maryland*.

Personnel: Percy Humphrey, Willie Pajaud, George Color, trumpets; Sonny Henry, Albert Warner, trombones; Joseph Clark, sousaphone; Manuel Paul, tenor; Ruben Roddy, alto; Alfred Williams, snare; Robert Lewis, bass drums.

Rating: ★★★★★

The first volume (the contents of which are indicated above) is a very interesting collection of lore and sounds from one of the few big cities of America which has a real character and identity of its own. One would have to be more closely acquainted with New Orleans than I am to know how well the job was done. Some of it might have been picked up in almost any Southern town, I think, but only some. My rating comes from a comparison between this record and similar "documentary" ones that I have heard.

The band music on both records is indicative, for, although (as surprisingly few people seem to realize) almost any Southern city will have one or more Negro brass bands which play (often with much more polish than this) a beautiful, swinging music that is irresistible, few use the free improvisations to be heard flashing through here. We cannot say whether this is the kind of music that Buddy Bolden, Bunk Johnson, Louis Nelson, *et al.* heard and made in their day, of course, because, just as George Lewis plays things he has obviously gotten from Goodman, Shaw, and Herman records, these men have at least heard the jazz and near-jazz that almost any American has heard and undoubtedly borrow from it.

Sam Charters caught the Zenith band playing excitingly and recorded it "in the field" with a commendable precision and clarity.

It should be no surprise that their faster things are the best. To be effective, slow tempos in any style take a kind of musician-ship these men don't seem to have on the whole but which some of their predecessors certainly did. (M. W.)

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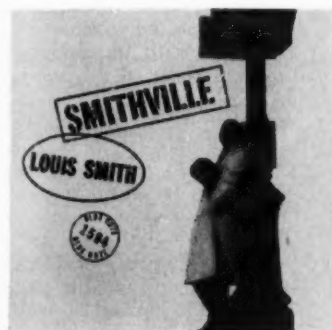
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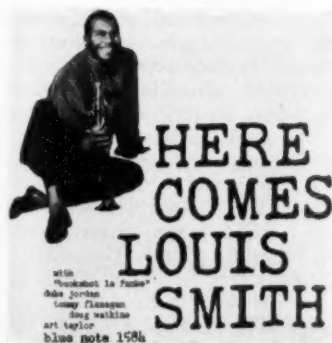
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Critics Poll

RALPH J. GLEASON

(San Francisco Chronicle)

Band—Duke Ellington . . . Combo—Miles Davis.

Trumpet—Dizzy Gillespie (Lee Morgan) . . . Trombone—Bill Harris (Abe Lincoln) . . . Alto Sax—Julian Adderley (Jackie McLean) . . . Tenor Sax—John Coltrane (James Clay) . . . Baritone Sax—Harry Carney (No choice) . . . Clarinet—No choice (No choice) . . . Piano—Erroll Garner (Red Garland) . . . Bass—Paul Chambers (Scott LaFaro) . . . Guitar—Jimmy Raney (Wes Montgomery) . . . Drums—Philly Joe Jones (Frank Butler) . . . Vibes—Milt Jackson (Buddy Montgomery) . . . Male Singer—Louis Armstrong, Frank Sinatra (No choice) . . . Female Singer—Sarah Vaughan (Ernestine Anderson).

As time goes on, it seems to me, that the stature of Ellington grows inexorably while the promise that is inherent in others frequently dies away.

That there has been no true leader of the alto since Bird is obvious, but it has been only in the last year that Cannonball's remarkable ability to speak the language of Parker and remain that rare avis, an individual, has become obvious as well. If this is the only vote he receives, I will be sadly disappointed. Cannonball has done a very great thing in jazz under the most difficult of circumstances.

I feel anyone who has as beautiful a name as Abe Lincoln deserves at least one vote once.

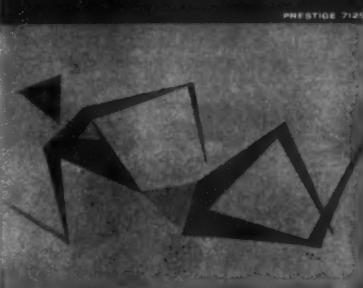
Coltrane has spurred to the lead in the tenors by some great margin, again in recent months. I feel that both he and Sonny Rollins are just beginning what I pray will be fruitful artistic careers, but at the moment it is Coltrane who is the influence. Clay, almost unknown except in Texas and on the west coast, will be a strong voice in time.

Red Garland has been piteously misjudged in the pages of this magazine and elsewhere; he is a major influence on today's pianists as well as an artist whose work has that divine quality of wearing well.

Scott LaFaro is the best young bassist I have ever heard; Wes Montgomery is the only exciting new guitarist since Kenny Burrell; Frank Butler, like Clay, will be a major voice in time (Philly Joe IS one now); Buddy Montgomery has great talent and only needs time to show

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Nat Hentoff: Noted Jazz Critic

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it, while Ernestine Anderson is the best new singer in a decade.

DON GOLD

(Managing Editor, *Down Beat*)

Band—Count Basie, Duke Ellington . . . Combo—Jimmy Giuffre 3.

Trumpet—Dizzy Gillespie, Miles Davis (Art Farmer) . . . Trombone—Jack Teagarden, J. J. Johnson (Jimmy Knepper) . . . Alto Sax—Lee Konitz (John La Porta) . . . Tenor Sax—Stan Getz, Ben Webster (Benny Golson, Sandy Mosse) . . . Baritone Sax—Gerry Mulligan (No choice) . . . Clarinet—Tony Scott, Buddy DeFranco (No choice) . . . Piano—Oscar Peterson (Bill Evans) . . . Bass—Charlie Mingus, Oscar Pettiford, Red Mitchell (Wilbur Ware) . . . Guitar—Barney Kessel (Jim Hall) . . . Drums—Max Roach, Shelly Manne (Ed Thigpen) . . . Vibes—Milt Jackson, Red Norvo (Vic Feldman) . . . Male Singer—Louis Armstrong (Frank D'Rone) . . . Female Singer—Ella Fitzgerald, Mahalia Jackson (No choice).

These are personal choices, relative rather than absolute in terms of the enormous flow of jazz during the last year. Only one choice needs elaboration: my selection of Frank D'Rone as New Star Male Singer.

D'Rone, an experienced jazz musician, turned to singing several years ago after an extended period of road work with several jazz groups. He is a guitarist and accompanies himself. He has a jazz background, but his singing is more urban than rural, more suavity than shout. He should be heard beyond the realm of the small Chicago club in which he has worked for several months.

MAX HARRISON

(*Jazz Monthly, England*)

Band—Duke Ellington . . . Combo—Modern Jazz Quartet.

Trumpet—Louis Armstrong, Dizzy Gillespie (Johnny Windhurst) . . . Trombone—J. J. Johnson (No choice) . . . Alto Sax—Johnny Hodges, Willie Smith (No choice) . . . Tenor Sax—Coleman Hawkins, Lester Young (No choice) . . . Baritone Sax—Harry Carney (No choice) . . . Clarinet—No choice (No choice) . . . Piano—Earl Hines, Bud Powell (No choice) . . . Bass—Oscar Pettiford (No choice) . . . Guitar—Freddie Green (No choice) . . . Drums—Max Roach (No choice) . . . Vibes—Milt Jackson (No choice) . . . Male Singer—Jimmy Rushing (No choice) . . . Female

Singer—Sarah Vaughan, Ella Fitzgerald (No choice).

Although our musicians' union now graciously allows us to hear a limited amount of live U.S. jazz, the British listener is still obliged to base his assessments of merit on recorded performances.

Thus, the foregoing nominations are the result of work done over a period of years—not just the last 12 months. Similarly a lack of personal contact with the jazz scene has forced me to leave most of my New Star nominations blank. I don't know who the outstanding new men are. They may or may not be making records.

The European jazz enthusiast tends to be less attracted to newness for its own sake than his American counterpart, and my nominations are generally conservative and confined to long-established figures.

I imagine few American critics will be voting for Earl Hines in this poll, yet last year he dazzled European audiences with improvisations as brilliant as those of anyone now active in jazz. Again, Coleman Hawkins was with us earlier this year, playing as wonderfully as ever. Yet the work of these two great musicians attracts little or no notice in the American jazz press.

Finally, I regret that there are no composer and arranger categories in this poll that would enable me to find places for Thelonious Monk and Quincy Jones.

NAT HENTOFF

(*Hi-Fi and Music Review, Metronome, The Reporter*)

Band—Duke Ellington, Count Basie . . . Combo—Modern Jazz Quartet, Thelonious Monk.

Trumpet—Miles Davis, Dizzy Gillespie (Art Farmer) . . . Trombone—J. J. Johnson, Jack Teagarden, Vic Dickenson (Jimmy Knepper) . . . Alto Sax—Lee Konitz, Johnny Hodges, Sonny Stitt (Ornette Coleman) . . . Tenor Sax—Sonny Rollins, Ben Webster (Benny Golson) . . . Baritone Sax—Gerry Mulligan, Harry Carney (Ronnie Ross) . . . Clarinet—Tony Scott, Edmond Hall, Pee Wee Russell (No choice) . . . Piano—Thelonious Monk, Count Basie (Bill Evans, Cecil Taylor) . . . Bass—Charlie Mingus, Oscar Pettiford, Red Mitchell (Scott LaFaro, Wilbur Ware) . . . Guitar—Tal Farlow, Freddie Green (Jim Hall) . . . Drums—Joe Jones, Art Blakey, Philly Joe Jones (Connie Kay, Dennis Charles) . . . Vibes—Milt Jackson (Vic Feldman) . . . Male Singer—

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(Ray Charles) ... Female Singer—
Billie Holiday (Big Maybelle.)

This is not an "all-time" list; just
the musicians I've enjoyed and been
most stimulated by in the last year.

My choice of J. J. Johnson is for
those times when he is least polite,
and that usually means these days
out of the context of his unit. The
vote for Stitt is reluctant, since he
most often sounds as if he's para-
phrasing past insights, but at his
best during his rare periods of fresh-
ness, he still seems to me the present
boss of the directly-out-of-Parker tra-
dition.

As for the pianists, I'm not espe-
cially impressed by virtuosity per se
and prefer creators of their own
music who have exactly the tech-
nique they need to say what they
have to say. I would include Garner
except that I cannot abide him on
most of his ballads and felt, besides,
that *Other Voices* was one of the
most embarrassing albums of the
year.

Kenny Clarke would be my fourth
choice for drums.

I still think there should be cate-
gories for composer, arranger, mis-
cellaneous instrument, and, I sup-
pose, flute. Were there, my votes
would have been for Thelonious
Monk, John Lewis, and Horace Sil-
ver as composers; Benny Golson and
George Russell as New Star compos-
ers; Gerry Mulligan as arranger
(when he feels like writing) along
with Gil Evans; Benny Golson as
New Star arranger; Julius Watkins,
French horn; Stuff Smith, violin, and
Sidney Bechet, soprano sax, for mis-
cellaneous instruments with Jean
Thielemans, harmonica, as relatively
"New Star" in that category.

I want to reserve my votes on flute
for at least another year; maybe Son-
ny Rollins will take it up.

WILDER HOBSON (Columnist, *Saturday Review*)

Band—No choice ... Combo—No
choice.

Trumpet—No choice (Art Farmer,
Kenny Dorham) ... Trombone—No
choice (Aake Persson) ... Alto Sax
—No choice (Dick Johnson) ...
Tenor Sax—No choice (John Col-
trane) ... Baritone Sax—No choice
(No choice) ... Clarinet—No choice
(No choice) ... Piano—No choice
(Mal Waldron, Mose Allison,
Wynton Kelly) ... Bass—No choice
(No choice) ... Guitar—No choice
(Eddie McFadden) ... Drums—No
choice (Elvin Jones) ... Vibes—No
choice (Teddy Charles) ... Male
singer—No choice (No choice) ...

Female Singer—No choice (Abbey
Lincoln).

No comments.

ANDRE HODEIR (French Author, Columnist, Critic)

Band—Count Basie ... Combo—
Modern Jazz Quartet.

Trumpet—Miles Davis (Art Farm-
er) ... Trombone—J. J. Johnson
(Bill Byers) ... Alto Sax—Sonny
Stitt, Lee Konitz (Hal McKusick)
... Tenor Sax—Sonny Stitt, Stan
Getz (John Coltrane) ... Baritone
Sax—No choice (No choice) ...
Clarinet—No choice (No choice) ...
Piano—Thelonious Monk (Martial
Solal) ... Bass—Oscar Pettiford, Ray
Brown (Jean Warland) ... Guitar
—No choice (No choice) ... Drums
—Kenny Clarke (Elvin Jones) ...
Vibes—Milt Jackson (No choice)
... Female Singer—No choice (No
choice).

My first reaction, I must say, was
to vote "no choice".

This is a purely personal protest.
I feel greatly disappointed that the
broadest opinion poll of jazz special-
ists does not allow one to vote for
musicians who do not appear on
stage as bandleaders, singers, or in-
strumentalists, but who do, some-
times, do a wonderful job as com-
posers or arrangers. In my opinion,
it is no longer possible to exclude
them, if you consider what modern
jazz is.

Even if I am terribly unfair to-
ward men I respect very much, such
as Miles, Milt, Thelonious, etc., and
obvious New Stars, such as Elvin
Jones, I designate arranger-composer
Gil Evans as the Jazzman of the
Year for 1958 and arranger-composer
George Russell as the New Star of
the Year.

GEORGE HOEFER (Columnist, *Down Beat*)

Band—Count Basie ... Combo—
Tony Scott.

Trumpet—Jonah Jones (Lee Mor-
gan) ... Trombone—Bob Brook-
meyer (Jimmy Knepper) ... Alto
Sax—Art Pepper (Gene Quill) ...
Tenor Sax—Ben Webster (Benny
Golson) ... Baritone Sax—Pepper
Adams (No choice) ... Clarinet—
Tony Scott (Bob Wilber) ... Piano
—Horace Silver (Marty Napoleon)
... Bass—Milt Hinton (Whitey
Mitchell) ... Guitar—Jimmy Raney
(Jim Hall) ... Drums—Art Blakey
(No choice) ... Vibes—Red Norvo
(No choice) ... Male Singer—Jack
Teagarden (Jimmy Rushing) ...
Female Singer—Anita O'Day (Clara
Ward Singers).

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The era of jazz stars being show-
cased in small combinations has
helped the jazz critic make his
choices. It has also put the instru-
mentalists on a spot where they have
to blow to make it.

During the big band days, you
could be impressed by a solo, yet it
was hard to determine if the soloist
possessed scope in musical inventive-
ness. Today, when an individual is
on the stand for hours she has got
to be able to come up with fresh
ideas and present them in a manner
that wears well.

The fact that there are a good
many musicians around today who
are able to sustain their star status
speaks well for the state of jazz.

Included among those making the
scene are some old-timers, but the
encouraging factor has to do with
the continual addition each year of
new names. It's kicks, when you can
walk into a place like the Black
Pearl in New York and hear a trom-
bonist (Jimmy Knepper) blow great
with the best, although you'd never
heard his name before. It's also
revelatory, after years of *Cotton Tail*,
to hear Ben Webster blowing the
dictionary of jazz.

It is indicative of the improve-
ment in jazz criticism that we no
longer see votes for Louis Armstrong
followed by a long line of "no
choices."

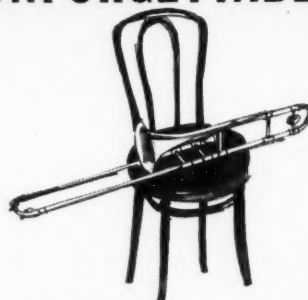
MAX JONES
(Melody Maker, England)

Band — Duke Ellington, Count
Basie . . . Combo—Louis Armstrong,
Modern Jazz Quartet, Bobby Hack-
ett.

Trumpet—Louis Armstrong, Buck
Clayton (Joe Newman) . . . Trom-
bone — Vic Dickenson, Trummy
Young, Jack Teagarden (No choice)
. . . Alto Sax—Johnny Hodges (Son-
ny Stitt) . . . Tenor Sax—Coleman
Hawkins, Ben Webster (Lucky
Thompson, Lockjaw Davis) . . . Bari-
tone Sax—Harry Carney (No choice)
. . . Clarinet—Edmond Hall, Darnell
Howard, Al Nicholas (Bob Wilber)
. . . Piano—Erroll Garner, Earl Hines,
Duke Ellington (Ray Charles) . . .
Bass—Milt Hinton, George Duvivier,
Oscar Pettiford (Eddie Jones, Joe
Benjamin) . . . Guitar—Freddie
Green (Roy Gaines) . . . Drums—
Jimmy Crawford, Jo Jones (Sam
Woodyard) . . . Vibes—Lionel
Hampton, Milt Jackson (No choice)
. . . Male Singer—Louis Armstrong,
Joe Turner, Jimmy Rushing (Ray
Charles) . . . Female Singer—Billie
Holiday, Ella Fitzgerald, Sarah
Vaughan (No choice).

My difficulty is the usual one of
(Continued on page 28)

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Gibbs Ad Libs

By Leonard Feather

Terry Gibbs was the very first *Down Beat* blindfolded, when the feature was brought to this magazine in the issue dated March 23, 1951. At that time, I introduced him as "the 26-year-old Brooklyn flash." Today he is the 33-year-old flash from California, but the change in age and residence hasn't produced any perceptible difference in his exciting and ever-enthusiastic approach to life and jazz.

Terry came to prominence about the same time as Milt Jackson in the mid-40s, and between them they have almost monopolized the vibraphone victories in the annual music magazine polls for the past decade.

A sideman with Benny Goodman at the time of his original test, Terry has had his own quartet in recent years. He was given no information before or during the test about the records played.

The Records

1. Tony Scott. *Honey Bun* (from *South Pacific* LP; ABC-Paramount). Dick Hyman, organ.

Well, let me see . . . Tony Scott came down and played some baritone with us at the Steve Allen thing. It doesn't sound like any baritone player I know, and it sounded like what Tony was doing, so I think it was Tony.

It sounded like the organ player was a piano player, and he was swingin', too. I'll say Tony Scott, and I'm baffled about the organ player . . . I like it; it's swingin' . . . I like that ending. I don't know the tune, is it an original? Three and a half stars.

2. Fats Sadi. *Big Balcony* (Blue Note). Sadi, vibes; Bobby Jaspar, tenor and composer.

At first I thought it was Red Norvo, because there was no vibrato, but it doesn't sound like Red—it sounds harder than he would play it . . . And the tenor player sounded like Stan Getz used to play years ago when he made some records with me on the New Jazz label, when he played with Woody's band.

It might be that guy who was playing with Woody's band—Sam Firmature—but I think he's with Harry James now. Somebody told me he plays like Stan Getz. The arrangement didn't really kill me that much. Two stars, because there's a vibraphone player on it.

3. Eddie Davis trio and Count Basie. *Swingin' Till the Girls Come Home* (Roulette). Basie, piano; Shirley Scott, organ; Joe Newman, trumpet; Oscar Pettiford, composer.

I think it's Joe Newman playing

trumpet. He sounds a little like Roy there, but I think it's Joe Newman, and I couldn't miss Eddie (Lockjaw) Davis, wailin' as usual. I wouldn't know who the organ player is at all, unless it's that girl he's using. Whoever was playing piano was trying to play a little like Basie, unless it was one of the guys in the band playing piano.

Three stars for this one . . . They're swingin', they're rompin' again. It's Oscar Pettiford's tune—*Swingin' When the Girls Come Home* or *When the Girls Come Home*—anyhow, it's a great tune.

4. Tommy Potter. *Russ and Arlene* (Atlantic). Joe Harris, drums; Rolf Ericson, trumpet; Tiny Kahn, composer.

I have no idea who was on the record, really. I thought the drummer was kicking the band real good . . . There are a lot of bands with that same instrumentation. I liked it . . . it sounds familiar. Well, I'll give it $3\frac{1}{2}$ stars because I thought all the solos were played well.

To get started on making records and to play one chorus each is pretty hard, and they all did a good job of playing their own chorus. It was very nice . . . I liked it. Sounded like Shelly, but I doubt if it was. I don't really know the trumpet.

5. Howard Lucraft. *Midnight Sun* (Decca). Lucraft, arranger; Bob Cooper, oboe; Art Pepper, alto, tenor; Claude Williamson, piano.

I'll take a few guesses. The only one I know who plays oboe is Bob Cooper. Sounds in a way like it could be Bob Cooper and Bud Shank. I really like the piano a lot

. . . Sounded like it might be the guy working for me, Claude Williamson—I really don't know. But I like the piano best on the record.

Three and a half stars because I like the piano player, and I like the whole thing . . . That Lionel Hampton tune is very pretty. It was done differently. It was nicely arranged.

6. John Graas. *Development* (Mercury). Graas, French horn, arranger; Larry Bunker, xylophone; Pete Candoli, trumpet.

As you may well know, this is not my kind of music. It sounded like John Graas playing French horn and Pete Candoli on trumpet, and the guys did a good job of playing the music . . . They must have had to read it a few times . . . It's probably good. Somebody should write lyrics to this and have George Russell, Thelonious Monk, and Teddy Charles—all three of 'em, sing it. About $2\frac{1}{2}$ stars because they all read the music well.

7. Col Tjader. *Thinking of You*, MJQ (Fantasy). Vince Guaraldi, piano, composer.

It's either the MJQ or Bags and a quartet. It sounds like one of John Lewis' things. I used to like the MJQ when they were swingin' and playing those harder things, but they're a great group.

And anything with Bags should get . . . anyway, he beat me out of the poll, so he should get at least five stars! Watch out for next year, Bags—my mother's voting! I think it's Bags . . . A lot of guys play like him, but he's got something a little different. Four stars because it's Jackson.

Critics Poll

not hearing enough live jazz and not even enough recordings of new musicians.

I haven't heard any new names among girl singers, but among the males Ray Charles seems exciting enough to merit a vote.

Once again, my New Star votes (as with Lockjaw Davis, Lucky Thompson, Sonny Stitt, and Joe Newman) include older-timers who have not yet had the recognition they deserve.

CARL-ERIK LINDGREN (Editor, *Estrad*, Sweden)

Band—Count Basie, Duke Ellington . . . Combo—Gerry Mulligan, Miles Davis.

Trumpet—Dizzy Gillespie, Miles Davis, Art Farmer (Lee Morgan, Bill Hardman) . . . Trombone—J. J. Johnson, Bob Brookmeyer, Jimmy Cleveland (Curtis Fuller) . . . Alto Sax—Sonny Stitt, Lee Konitz, Phil Woods (Charlie Mariano, Gene Quill) . . . Tenor Sax—Zoot Sims, Sonny Rollins, Stan Getz (John Coltrane, Benny Golson) . . . Baritone Sax—Gerry Mulligan, Pepper Adams, Cecil Payne (Tony Scott) . . . Clarinet—Tony Scott, Buddy DeFranco, Putte Wickman

(No choice) . . . Piano—Bud Powell, Duke Jordan, Horace Silver (Hod O'Brien) . . . Bass—Ray Brown, Oscar Pettiford, Charlie Mingus (Wilbur Ware) . . . Guitar—Jimmy Raney, Kenny Burrell, Jim Hall (No choice) . . . Drums—Art Blakey, Max Roach, Philly Joe Jones (Charlie Persip) . . . Vibes—Milt Jackson, Lionel Hampton, Cal Tjader (Buddy Montgomery) . . . Male Singer—Ray Charles, Frank Sinatra, Joe Williams (No choice) . . . Female Singer—Billie Holiday, Ella Fitzgerald, Anita O'Day (No choice).
No comments.

HORST LIPPMANN (German Jazz Critic)

Band—No choice . . . Combo—Modern Jazz Quartet, Oscar Peterson trio.

Trumpet—Miles Davis, Roy Eldridge, Dizzy Gillespie (Lee Morgan) . . . Trombone—J. J. Johnson, Bob Brookmeyer (Curtis Fuller) . . . Alto Sax—Sonny Stitt, Leo Konitz (Frank Morgan, Charlie Mariano) . . . Tenor Sax—Stan Getz, Coleman Hawkins, Lucky Thompson (Benny Golson) . . . Baritone Sax—Gerry Mulligan, Harry Carney (Al Cohn) . . . Clarinet—Buddy DeFranco, Jimmy Giuffre, Tony Scott (Zoot Sims)

. . . Piano—Oscar Peterson (Bill Evans) . . . Bass—Ray Brown, Percy Heath, Paul Chambers (George Duvivier) . . . Guitar—Barney Kessel, Herb Ellis (Jim Hall) . . . Drums—Connie Kay, Kenny Clarke, Max Roach (Connie Kay) . . . Vibes—Milt Jackson (Dave Pike) . . . Male Singer—Louis Armstrong, Frank Sinatra, Ray Charles (Ray Charles) . . . Female Singer—Ella Fitzgerald (Inge Brandenburg).

I have not voted for any of the current active big bands, though I must admit that Basie's is the best of the few still existing. I feel that a jazz group, that I vote for in this poll, should not only be a well-integrated organization of skillful musicians and highly musical and tasteful improvisers, but should also, by being aware of the great jazz tradition, still contribute to the further development of jazz.

I think that the MJQ and the Peterson trio are the best examples of what I try to find in more jazz ensembles of our time: musical perfection (as far as human beings can perfect and still be effective) with great responsibility for the tradition and at the same time substantial contributions for the development of jazz.

Basie's music so far has repre-

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sented to me only the tradition, as it seems to me, without any interest in trying new ways to express the advancements jazz has taken in the last years also in big band jazz. I would like to mention in this regard the work arrangers like Quincy Jones, Bob Prince, Johnny Richards, and especially Gil Evans (in the LP *Miles Ahead*) have done for the development of big-band jazz (in their cases with studio bands). Also, Bill Holman's and Johnny Mandell's scores for small-sized but big-band-like-sounding orchestras should be mentioned.

In the trumpet category, I think Miles Davis was the most important player this year but that the work of Roy (especially with ballads) and Diz (especially in front of his big band) should get at least some points as well.

I wished I could find a way to express my appreciation for the piano work of John Lewis, Thelonious Monk, and Horace Silver and still bring it into some relation with Oscar Peterson's mastery of the keyboard.

Voting for New Stars, I'm really happy with my choices of Benny Golson, Bill Evans, Jim Hall and particularly Ray Charles and Connie Kay. Charles, to me, is the most important blues interpreter (also in the scene of tradition and development) since Joe Turner did *Wee Baby Blues* with Tatum; and Kay to me is the most important contributor to a new approach of drum playing, which very logically and step by step has put the accent from playing on skins to playing on cymbals.

Inge Brandenburg, finally, is the first real jazz singer we have in Germany. It may be that is why I'm so excited about her.

JACK MAHER

(Associate Editor, *Metronome Magazine*)

Band—No choice . . . Combo—Chico Hamilton quintet, Jimmy Giuffrè 3.

Trumpet—Dizzy Gillespie, Bobby Hackett (Don Ferrara) . . . Trombone—Jack Teagarden, Bill Harris, Bob Brookmeyer (Jimmy Knepper, Willie Dennis) . . . Alto Sax—Lee Konitz, Paul Desmond, Art Pepper (Paul Horn) . . . Tenor Sax—Stan Getz, Coleman Hawkins (Warne Marsh) . . . Baritone Sax—Gerry Mulligan (Ronnie Ross) . . . Clarinet—Tony Scott (No choice) . . .

Piano—Lennie Tristano (Bill Evans, Ronnie Ball) . . . Bass—Red Mitchell, Leroy Vinnegar, Ray Brown (Peter Ind, Ralph Pena) . . . Guitar—Tal Farlow, Barney Kessel (Jim Hall) . . . Drums—Shelly Manne (No choice) . . . Vibes—Milt Jackson, Red Norvo (No choice) . . . Male Singer—Frank Sinatra (No choice) Female Singer—Ella Fitzgerald, Anita O'Day (Keely Smith).

If you have the vague feeling that this year's ballot looks a great deal like last year's, you're right—it does. Some names have dropped and a few, a very few, you will notice, have been added. The reasons for this are quite obvious.

In the first place, an individual's likes and dislikes don't change that radically over one year's time. A critic's likes might change depending on the musical climate, but this reviewer's don't. Secondly, all-time favorites are all-time favorites if they are still operating at a capacity that has made them all-time favorites.

They have become my personal all-timers, because their level of consistency is such that you can always expect something extremely good from them each year. This certainly is the case with Hawk, Gillespie, Hackett, Teagarden, Harris, and so on. But each year proves a challenge, and each year must be taken as it comes and commented on as a part of a man's total career. That is why, regretfully, the Basie band doesn't show. You'll notice though, that no blood-and-thunder organization has replaced it.

Of the "young" all-timers, like Getz, Mulligan, Konitz, Desmond, and so on, the same thing can be said as was said of Hawk and Gillespie; their performances have been consistent and vital. Lee Konitz and Getz especially are adding to the strength and the caustic quality of their playing, attempting, it seems to me, to broaden and harden the over-all aspect of their playing.

I'm still bucking for the new persons I mentioned last year. It seems to me that they've grown and developed even more and, as a result, have been heard just a slight bit more. Each in his own way has added something strong and personal to the entire jazz sound.

Three new stars seem to need special explanation. Paul Horn is a young, lyric man, whose work with the Chico Hamilton group seemed to improve with each month. He's out on his own now, and I expect him to continue the fine level he's established. Ronnie Ross is an English

baritonist whose work I've only heard on records but enjoyed tremendously. Keely Smith might seem an odd choice to some, but she has all the jazz characteristics: personal projection, rhythmic sense, imagination, and strength through conviction.

Those are the basic qualities I want in any jazz artist, the qualities I'd like *all* jazz artists to have and maintain.

ALBERT J. McCARTHY

(Editor, *Jazz Monthly, England*)

Band—Duke Ellington . . . Combo—Modern Jazz Quartet.

Trumpet—Louis Armstrong (Johnny Windhurst) . . . Trombone—Vic Dickenson (No choice) . . . Alto Sax—Johnny Hodges (No choice) . . . Tenor Sax—Coleman Hawkins, Buddy Tate, Lucky Thompson (Guy Lafitte) . . . Baritone Sax—Harry Carney (No choice) . . . Clarinet—George Lewis (No choice) . . . Piano—Erroll Garner, Earl Hines (Claude Bolling) . . . Bass—Milt Hinton (Jimmy Woode) . . . Guitar—Freddie Green (Roy Gaines) . . . Drums—Jo Jones (Sam Woodyard) . . . Vibes—Lionel Hampton (No choice) . . . Male Singer—Louis Armstrong (No choice) . . . Female Singer—Mahalia Jackson (No choice).

If the recording boom has achieved one thing, it is that of proving the fact that the "new stars" who appear with such monotonous regularity these days are, in the main, possessed of limited talent.

The critics who write so enthusiastically on the sleeves about mediocre records, one hopes, will earn the disdain they deserve for their commercial hucksterism.

Still clinging desperately to the theory that technical development is synonymous with artistic progress, the out-and-out modernist critics shrilly hail each new wonder boy until he, in turn, is replaced by another. A combination of good old 19th century belief in progress and opportunistic jumping on the bandwagon may result in a good bank balance, but it hardly makes for rational criticism.

The depressing fact about the last decade is that the number of musicians to have emerged could be counted on the fingers of one hand. I am increasingly impressed by the creative and ever-stimulating contributions made by the stars of the 1930s and, as my voting shows, feel that they are of greater stature than all but a few of the newer arrivals.

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The vote for George Lewis is because I prefer the traditional style of clarinet playing to what has followed. Roy Gaines I have only heard on a Jimmy Rushing Vanguard LP but I feel that he is one of the finest blues guitarists to have emerged since the death of Charlie Christian.

The biggest impact any musician made on me in a personal appearance during the last year was that of Earl Hines. One would have to search through the U.S. magazines very carefully to find many mentions of his existence, while the cozy kitsch of a Brubeck receives inordinate coverage.

There, simply, one has the general situation as regards "criticism" in the U.S.A. today. The musicians themselves seem to have a much healthier attitude, and because the future of jazz lies in their hands, one can but hope that the general trend in the next few years will be less sterile than of late.

JOHN McLELLAN

(Columnist, *Boston Traveler*)

Band — Duke Ellington, Herb Pomeroy . . . Combo—Gerry Mulligan Quartet, Jimmy Giuffre 3, Modern Jazz Quartet.

Trumpet — Dizzy Gillespie, Miles Davis, Clark Terry (Lennie Johnson, Herb Pomeroy, Art Farmer) . . . Trombone—Jack Teagarden, J. J. Johnson, Bobby Brookmeyer (No choice) . . . Alto Sax—Lee Konitz, Paul Desmond, (John LaPorta) . . . Tenor Sax — Zoot Sims, Lucky Thompson (Benny Golson) . . . Baritone Sax—Gerry Mulligan (No choice) . . . Clarinet — No choice (No choice) . . . Piano—Thelonious Monk, Horace Silver, Oscar Peterson (Tommy Flanagan, Wynton Kelly, Russ Freeman) . . . Bass—Oscar Pettiford, Paul Chambers, Percy Heath (John Neves) . . . Guitar — Barney Kessel (Jim Hall) . . . Drums—Max Roach, Kenny Clark, Art Blakey (Arthur Taylor, Connie Kay) . . . Vibes—Milt Jackson (Lem Winchester) . . . Male Singer — Jackie Paris, Joe Williams, Jimmy Rushing (No choice) . . . Female Singer — Billie Holiday, Sarah Vaughan, Dinah Washington (No choice).

In some categories (trumpet, piano, and drums particularly) I found it difficult to limit my choices to the maximum of three. And in others, equally difficult to make any choice at all.

The unfamiliar names are from the Boston scene. That may seem like chauvinism. But I think you'll be hearing more about them.

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My "no choice" in several New
Star categories doesn't mean there
aren't a lot of practitioners from
which to choose. It simply reflects
my feeling that some of the wildly
heralded youngsters, though often
technically more proficient than
their precursors, are still too deriva-
tive or too shallow in the soul de-
partment.

And soul doesn't mean just play-
ing funky. Or running chord
changes faster than the next guy.
To me, soul connotes deeply felt
emotion. The ability to express
that emotion through the creation
of something beautiful is what
separates the artist from the crafts-
man.

In other words, I find more beauty
in one lazy Teagarden chorus than
in a hundred hard-bop licks by a
Junior Birdman. Never, it seems to
me, has jazz had so many chippies
saying so little—so fast.

So, I have tried to make my
choices those artists who have forged
their own disciplines and who are
able and *unafraid* to create beauty
through jazz.

JOHN MEHEGAN
(Jazz Critic, New York
Herald-Tribune)

Band—Stan Kenton ... Combo—
Horace Silver quintet, Oscar Peter-
son trio, Art Blakey Jazz Messengers.
Trumpet—Chet Baker (Bill Hard-
man) ... Trombone—Bob Brook-
meyer (Jimmy Knepper) ... Alto
Sax—Sonny Stitt (Julian Adderley)
... Tenor Sax—Stan Getz (George
Coleman) ... Baritone Sax—Gerry
Mulligan (No choice) ... Clarinet
—Benny Goodman (No choice) ...
Piano—Oscar Peterson (Pete Jolly)
... Bass—Ray Brown (Wilbur
Ware) ... Guitar—Tal Farlow (No
choice) ... Drums—Max Roach
(Louis Hayes) ... Vibes—Milt
Jackson (No choice) ... Male Sing-
er—Frank Sinatra (No choice) ...
Female Singer—Chris Connor (No
choice).

No comments.

HARRY NICOLAUSSEN
(Editor, *Orkester Journalen*,
Sweden)

Band—Duke Ellington ... Combo
—Gerry Mulligan.
Trumpet—Miles Davis (Art Farm-
er) ... Trombone—J. J. Johnson
(Jimmy Knepper) ... Alto Sax—
Sonny Stitt (Lou Donaldson) ...
Tenor Sax—Stan Getz (John Col-
trane) ... Baritone Sax—Gerry
Mulligan (No choice) ... Clarinet
—No choice (Putte Wickman) ...
Piano—Hank Jones (Mose Allison)

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... Bass—Oscar Pettiford (George Duvivier) ... Guitar—Jimmy Raney (Al Hall) ... Drums—Jo Jones (Louis Hayes) ... Vibes—Milt Jackson (Larry Bunker) ... Male Singer—Frank Sinatra (Ray Charles) ... Female Singer—Ella Fitzgerald (Eddie Gorme).

No comments.

ARRIGO POLILLO

(Editor, *Musica Jazz, Italy*)

Band—Duke Ellington ... Combo—Jimmy Giuffre 3, Modern Jazz Quartet.

Trumpet—Miles Davis, Dizzy Gillespie (Art Farmer) ... Trombone—J. J. Johnson (Curtis Fuller) ... Alto Sax—Lee Konitz (No choice) ... Tenor Sax—Stan Getz (Yusef Lateef, Johnny Griffin) ... Baritone Sax—Gerry Mulligan (No choice) ... Clarinet—Tony Scott (Bill Smith) ... Piano—No choice (Bill Evans) ... Bass—Ray Brown, Oscar Pettiford (Curtis Counce) ... Guitar—Jimmy Raney (Jim Hall) ... Drums—Art Blakey (No choice) ... Vibes—Milt Jackson (Buddy Montgomery) ... Male Singer—Frank Sinatra (David Allen) ... Female Singer—Ella Fitzgerald (No choice).

It took a great deal of cogitation for me to come up with some names for my New Stars entries—so many cats are blowing competently and honestly nowadays, but very few of them have something personal and artistically relevant to express.

In fact, this is the main trouble with jazz in 1958—formally its standard is very high, but artistically it is the lowest in years. It looks as if somebody has invented an engine to produce "well-done" (which doesn't mean necessarily "good") jazz. That's why my "best musicians" are all persons who have been around for quite a number of years. Only the Jimmy Giuffre 3 impressed me in recent months as something really intelligent, fresh, and provocative.

Maybe somebody will be surprised not to find practically any of the "hard" boppers in my ballot, and I would like to explain that for me jazz should be something more than funky, earthy, down to earth or what have you. Especially if funky means also conformist, regressive, and unimaginative.

I couldn't find any big band, among those I could hear on records, that could stand comparison with Duke's, especially now that Dizzy has disbanded his own.

As for pianists, I could name at least five of practically the same

standard, and I preferred to withhold judgment. The same could be said about some New Stars I wasn't able to choose.

I wonder if I'm the only one who voted for Bill Smith as new star of the clarinet. If so, I must explain that I had many chances to listen to him in Italy, where he has been living in recent months, and that I found him a very personal musician.

One final comment about "new" alto saxes: If somebody knows of some young cat who doesn't try to imitate Charlie Parker, he is hereby authorized to put his name on my ballot, in the New Star division. I would be happy to encourage such a daring artist.

STEVE RACE

(British Musician, Critic)

Band—Count Basie, Duke Ellington, Ted Heath ... Combo—Dave Brubeck, Modern Jazz Quartet, Oscar Peterson trio.

Trumpet—Louis Armstrong, Dizzy Gillespie, Maynard Ferguson (No choice) ... Trombone—Jack Teagarden, J. J. Johnson, Frank Rosolino (No choice) ... Alto Sax—Paul Desmond, Johnny Hodges, Julian Adderley (Charlie Mariano) ... Tenor Sax—Stan Getz, Lucky Thompson, Sonny Rollins (Sandy Mosse, Don Rendell) ... Baritone Sax—No choice (No choice) ... Clarinet—Jimmy Hamilton, Buddy DeFranco, Benny Goodman (No choice) ... Piano—Dave Brubeck, Oscar Peterson, Hampton Hawes (Mose Allison) ... Bass—Ray Brown, Leroy Vinnegar, Paul Chambers (No choice) ... Guitar—Tal Farlow, Barney Kessel (No choice) ... Drums—Joe Morello, Shelly Manne, Connie Kay (No choice) ... Vibes—Milt Jackson, Lionel Hampton, Cal Tjader (Vic Feldman) ... Male Singer—Frank Sinatra, Mel Torme, Joe Williams (No choice) ... Female Singer—Ella Fitzgerald, Eddie Gorme, Billie Holiday (No choice).

The major event this year, for any British jazz student, was the tour by the Dave Brubeck quartet, a visit which confirmed my votes under combo, piano, alto sax, and drums.

Otherwise, my choice has been conditioned by two of the factors I consider strongest in jazz: a highly personal instrumental "voice" and technical proficiency equal to the tremendous demands of modern music. Hence Armstrong, Teagarden, Sinatra, and Ella, whose warmth and conviction will continue

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to win my vote so long as they are active on the entertainment scene, and Farlow and Jimmy Hamilton, whose inventiveness never have been sacrificed to their superb technical ability.

Among first choices, there remains the Basic band, Getz, Ray Brown, and Milt Jackson. My high opinion of them has been confirmed by their recent visits to London.

Living so many miles from the source of the greatest jazz, I do not feel that European critics are qualified to make more than a couple of tentative suggestions for the New Star categories.

On the whole, my voting is intended to reflect that warmth is necessary even to the playing of modern jazz. I am glad to note that current polls seem to indicate a universal return to this kind of thinking.

As a postscript I should add that I still do not like the sound of the solo baritone sax; hence the fact that I have indicated no choice in that section.

PAUL SAMPSON (Columnist, Washington Post and Times Herald)

Band—Count Basic . . . Combo—Modern Jazz Quartet.

Trumpet—Miles Davis (Louis Smith) . . . Trombone—Jack Teagarden, Bob Brookmeyer (Earl Swope) . . . Alto Sax—Johnny Hodges (No choice) . . . Tenor Sax—Sonny Rollins (Benny Golson, Johnny Griffin) . . . Baritone Sax—Gerry Mulligan (Tony Scott) . . . Clarinet—Pee Wee Russell (Arne Domnerus) . . . Piano—Thelonious Monk (Mal Waldron, Mose Allison) . . . Bass—Ray Brown (Wilbur Ware, Wilbur Little) . . . Guitar—Charlie Byrd (Bill Harris) . . . Drums—Philly Joe Jones (Bertell Knox) . . . Vibes—Milt Jackson (Vic Feldman) . . . Male Singer—Jimmy Rushing (Jimmy Witherspoon) . . . Female Singer—Ella Fitzgerald (No choice).

If there were a New Star Combo category, I'd vote for the Charlie Byrd trio, a Washington group that has become extraordinarily popular here in the last year. There may be elements of "home town" in this decision, but I think it's valid.

The trio consists of Byrd, unamplified guitar; Keeter Betts, bass, and Bertell Knox, drums. It is first of all a *trio*, not three individualists. All three have a perceptive understanding and appreciation of one another and play as a unit. The group is helped immensely by the sensitive drumming of Knox and the rapport between Byrd and Betts,

who is a first-rate bassist.

The trio is at home in all periods of jazz, shifting convincingly from *Salty Dog* to *Yardbird Suite* and even making *Play, Fiddle, Play* sound jazzlike. Byrd is a skilled guitarist with a classical training coupled with a strong jazz feeling.

Because of the New York-Hollywood recording axis, many first-rate musicians remain relatively unknown unless they get a record date. In Washington, there are many good jazzmen equally as proficient as many of the men who appear with monotonous regularity on records.

Among them are pianist and ar-

ranger Bill Potts; Eddie Dimond, pianist and all-round musician; Buck Hill, a tenor saxophonist who is a Washington institution; Jim Lucht, who is that rarity, a fine big-band drummer; Earl Swope, who did have a "name" when he played trombone with Woody Herman a few years back; a half-dozen good trumpet players; a scattering of saxophonists, and many others.

As for the poll itself, I'd like to add Benny Golson as a New Star composer and arranger and repeat my unofficial vote for Quincy Jones as arranger. I'd like to create a special category of "renewed star" for



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TOM SCANLAN
(*Army Times, The American Weekend*)

Band—No Choice . . . Combo—No choice.

Trumpet—Ruby Braff, Billy Butterfield, Roy Eldridge (Joe Wilder, Tommy Simms) . . . Trombone—Jack Teagarden, Urbie Green (No choice) . . . Alto Sax—Benny Carter (Buddy Collette) . . . Tenor Sax—Ben Webster (Buddy Collette) . . . Baritone Sax—No choice (No choice) . . . Clarinet—Benny Goodman (Bob Wilber) . . . Piano—Teddy Wilson (Ray Bryant) . . . Bass—Ray Brown (Keeter Betts) . . . Guitar—Freddie Green (No choice) . . . Drums—Jo Jones (No choice) . . . Vibes—Lionel Hampton (No choice) . . . Male Singer—Louis Armstrong, Joe Mooney (No choice) . . . Female Singer—Ella Fitzgerald, Billie Holiday (No choice).

I prefer the swingers, as my ballot indicates.

Experience, originality, tone, taste, a sense of dynamics, discipline, consistency, and a persistent urge to swing are some of the qualities I considered when making my selections.

Although I split the trumpet vote three ways, this was an extremely difficult decision because of three others I also wanted to vote for: Harry Edison, Bobby Hackett, Joe Wilder. And it's about time Wilder won that New Star award.

Two of the other New Star selections are not well known nationally; Simms is a Philadelphia musician whom I have voted for before, and Betts is a standout with guitarist Charlie Byrd's deservedly popular trio in Washington, D. C.

Teddy Wilson, who understands that a piano is a piano and not a drum, gets my vote once again (and what every happened to piano playing, anyway?).

In general, I think jazz today suffers tremendously from a good deal of preciousness. Too much contemporary jazz is sterile, prissy, gimmicky, lacking in fun, gusto, and virility and tamed by stylistic devices and dreary clichés of the moment.

Contemporary jazz criticism strikes me as a strange breed of cat, too. I find that too many extremely limited musicians are highly praised, almost as if by decree of the peculiar majority point of view that dominates and dulls current jazz criticism. It would have you believe that Thelonious Monk is somehow a better piano player than Teddy Wilson and

Jimmy Giuffre a better clarinetist than Benny Goodman.

The Modern Jazz Quartet probably will win this poll again, but it is much too arty for me, and I am not convinced that the MJQ should even be billed as a jazz group at all.

The best small combo and best big bands I have heard this year were recording groups fronted by pros such as Teagarden, Braff, Butterfield, and Urbie Green.

DR. DIETRICH SCHULZ-KOHN
(*German Jazz Critic, Author*)

Band—Count Basie . . . Combo—Modern Jazz Quartet.

Trumpet—Joe Newman (Bill Hardman) . . . Trombone—Jack Teagarden (Curtis Fuller) . . . Alto Sax—Benny Carter (Jerry Dodgion) . . . Tenor Sax—Zoot Sims (Benny Golson) . . . Baritone Sax—Harry Carney (Tate Houston) . . . Clarinet—Benny Goodman (No choice) . . . Piano—Earl Hines (Ramsey Lewis) . . . Bass—Leroy Vinnegar (El Dee Young) . . . Guitar—Tal Farlow (No choice) . . . Drums—Joe Morello (Red Holt) . . . Vibes—Milt Jackson (Vic Feldman) . . . Male Singer—Louis Armstrong (No choice) . . . Female Singer—Ella Fitzgerald (Betty Roche).

These are my personal opinions, which reflect two things. First, my long acquaintance with jazz, e.g. my choice of Benny Carter whom I have admired for more than 20 years. The same goes for Harry Carney. And second, my trip to the U.S.A. last year, which gave me a chance to hear many new musicians and to bring home many records. The Ramsey Lewis trio made a deep impression on me, and I object to the trend in the U.S.A. to choose only jazz musicians from New York or the west coast, simply because the others in between don't make so many headlines or records.

There evidently is an advantage for a foreign critic (in Europe). His being farther from the U.S. jazz scene enables him to judge less in the light of personal performance, too many records, press comments, and the like, but more on merit through records.

I hate to leave out some exceptional musicians without mentioning them—persons like Horace Silver, Gerry Mulligan, and Bob Brookmeyer, to mention just a few—but there was just one line for each instrument!

JOHN TYNAN
(*Associate Editor, Down Beat*)

Band—Duke Ellington . . . Combo—Oscar Peterson trio.

Trumpet—Miles Davis (Jack Sheldon) . . . Trombone—J. J. Johnson (Buster Cooper) . . . Alto Sax—Art Pepper (Ornette Coleman) . . . Tenor Sax—John Coltrane (John Coltrane) . . . Baritone Sax—Pepper Adams (Bill Hood) . . . Clarinet—Buddy DeFranco (Paul Horn) . . . Piano—Erroll Garner (Pete Jolly) . . . Bass—Ray Brown (Scott LaFaro) . . . Guitar—Tal Farlow (Billy Bean) . . . Drums—Max Roach (Frank Butler) . . . Vibes—Red Norvo (Dave Pike) . . . Male Singer—Joe Turner (No choice) . . . Female Singer—Ella Fitzgerald (Ruth Olay).

Ornette Coleman. Please remember this name. Coleman is a 28-year-old altoist from Ft. Worth, Texas, who has been living in Los Angeles for the last four years. In my opinion, he is showing more originality on his instrument than any of the newer group of altoists on either coast or points between. Hence, my vote for him.

Coleman will certainly not win the New Star award this year, but this in no way alters the significance of my vote. I am confident, if enough voters in this annual poll hear his playing in the coming twelve months, he is sure to place very high indeed in the 1959 tally.

Coleman makes his record debut soon in an album for Contemporary Records, the president of which is to be congratulated for his courage and foresight in recording this vitally important horn man. And if the above reads like a rave, that is no coincidence . . . it sure is.

GIL WAHLQUIST
(*Reviewer, Sunday Sun-Herald, Sydney, Australia*)

Band—Duke Ellington . . . Combo—Modern Jazz Quartet.

Trumpet—Miles Davis (Clark Terry) . . . Trombone—Bob Brookmeyer (No choice) . . . Alto Sax—Lee Konitz (No choice) . . . Tenor Sax—Stan Getz (John Coltrane) . . . Baritone Sax—Gerry Mulligan (No choice) . . . Clarinet—Jimmy Giuffre (No choice) . . . Piano—Erroll Garner (Dick Marx) . . . Bass—Red Mitchell (Carson Smith) . . . Guitar—Jim Hall (Jan Gold) . . . Drums—Chico Hamilton (No choice) . . . Vibes—Milt Jackson (Pat Caplice) . . . Male Singer—Joe Williams (Larry Kert) . . . Female Singer—Ella Fitzgerald (Rita Reys).

Duke Ellington is the one band leader who has produced an interesting and pulsating jazz sound over many years of playing, and he still

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Chico Hamilton's puckish wit and verve from the drumming chair has created a gay and lighthearted jazz form in his group.

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Gerry Mulligan is developing a likable human weakness—durability.

Joe Williams fulfills the demand for the big beat and the big-band vocalist.

As an Australian critic, I have limited myself to opinions based on recorded or live performances available to the Australian public. I have skipped naming New Stars in some categories. I don't feel like making a nomination on only one recorded performance. Unknowns and new men are seldom released here on disc.

New Star Pat Caplice is an imaginative vibes player living in Sydney. Guitarist Jan Gold is a player in the Django tradition. A Dutchman, he works with the Caplice group. Both are in a world class.

My choices are not necessarily those I consider to be all-time greats but the best musicians of the past year.

ERIK WIEDEMANN (Danish Jazz Critic)


Band—Count Basie ... Combo—No choice.

Trumpet—Miles Davis (Lee Morgan) ... Trombone—J. J. Johnson (Curtis Fuller) ... Alto Sax—Johnny Hodges (Jackie McLean) ... Tenor Sax—Sonny Rollins (John Coltrane) ... Baritone Sax—Harry Carney (No choice) ... Clarinet—No choice) ... Piano—Thelonious Monk (Tommy Flanagan) ... Bass—Ray Brown (Doug Watkins) ... Guitar—Kenny Burrell, Jimmy Raney (No choice) ... Drums—Art Blakey, Max Roach (Elvin Jones) ... Vibes—Milt Jackson (No choice) ... Male Singer—No choice (No choice) ... Female—No choice (No choice).

Once more, I prefer to leave several spots blank, as I find that names should only be mentioned when they are the most important in their categories, not when they are just the least insignificant. This especially applies to such seemingly anachronistic categories as Clarinet and Singers.

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Basie band may still be considered an acceptable substitute. As for Best Combo, well, everybody knows who will win again here, but in the absence of an established group of major jazz import, I would rather refrain from mentioning a name.

It is hardly surprising that categories like Baritone Sax, Guitar and Vibes—not to speak of Clarinet and Singers—cannot produce New Stars every year.

More important is the fact that there is at least one New Star candidate for each of the main categories. This is an encouraging indication that, with all its present confusion and other weaknesses, jazz is still thriving.

MARTIN T. WILLIAMS (Reviewer, *Down Beat*)

Band—Duke Ellington . . . Combo—Modern Jazz Quartet, Thelonious Monk Quartet (with John Coltrane).

Trumpet—Louis Armstrong, Miles Davis, Dizzy Gillespie (Art Farmer) . . . Trombone—Jack Teagarden, Vic Dickenson (Jimmy Knepper) . . . Alto Sax—Johnny Hodges (No choice) . . . Tenor Sax—Ben Webster (No choice) . . . Baritone Sax—Harry Carney (No choice) . . . Clarinet—Edmond Hall (No choice) . . . Piano—Thelonious Monk (No choice) . . . Bass—Oscar Pettiford, Charlie Mingus, Ray Brown (Wilbur Ware) . . . Guitar—Freddie Green (No choice) . . . Drums—Art Blakey, Baby Lovett (No choice) . . . Vibes—Milt Jackson (No choice) . . . Male Singer—Louis Armstrong, Joe Turner (Ray Charles) . . . Female Singer—Ella Fitzgerald, Mahalia Jackson (No choice).

No comments.

RUSS WILSON

(Columnist, *Oakland Tribune*)

Band—Duke Ellington . . . Combo—Dave Brubeck, Chico Hamilton. Trumpet—Clark Terry (Art Farmer) . . . Trombone—J. J. Johnson, Bob Brookmeyer (Britt Woodman) . . . Alto Sax—Lee Konitz (John LaPorta) . . . Tenor Sax—Sonny Rollins (Sonny Stitt) . . . Baritone Sax—Harry Carney, Gerry Mulligan (Ronnie Ross) . . . Clarinet—Jimmy Giuffre (No choice) . . . Piano—Thelonious Monk (Red Garland) . . . Bass—Oscar Pettiford, Eugene Wright (Scott LaFaro, Earl May) . . . Guitar—Kenny Burrell, Sal Salvador (John Pisano) . . . Drums—Joe Morello (Ed Thigpen) . . . Vibes—Milt Jackson (Lem Winchester) . . . Male Singer—Joe Turner (Billy Eckstine) . . . Female Singer—Ella Fitzgerald, Anita O'Day (Ernestine Anderson).

I held my ballot until July 7 in order that it might reflect what I heard in New York and at the Newport festival, at which, incidentally, I was the only pro from the west coast.

This eastern trip—what a ball!—explains my New Star votes for Lem Winchester, the policeman-vibist; baritonist Ronnie Ross, from England, and Andy Marsala, the amazing 15-year-old "veteran" of the Farmingdale, N.Y., high school band, who appeared as a guest with Marshall Brown's proficient and well-rehearsed international youth band at Newport.

Concerning this band, after several after-hours sessions in which I heard some of the personnel blow, I believe the orchestra would attain even greater recognition and display its members' ability more completely if there were added to its book a few arrangements that were loose and with more room for swinging—the Basie bit.

John LaPorta's style has changed so much, as a result of his present group, that to my thinking he qualifies as a New Star. The same may be said for Billy Eckstine, since Jack Tracy has edged him back into the jazz field, or at least its fringes.

The case of Ernestine Anderson is one of those rare instances in which we west coasters have heard the individual in person and those elsewhere must depend—at least for the present—on an LP to form their judgment.

By the way—which night of the 1959 Newport program will feature Elvis Presley? I suppose the fact that he is in the army precluded booking him this year in place of Chuck Berry.

JOHN S. WILSON (Critic, *New York Times*)

Band—Ted Heath . . . Combo—Modern Jazz Quartet.

Trumpet—Billy Butterfield (Louis Smith) . . . Trombone—Jack Teagarden (Jimmy Knepper) . . . Alto Sax—Arne Domnerus (No choice) . . . Tenor Sax—Coleman Hawkins (Benny Golson) . . . Baritone Sax—Gerry Mulligan (Tony Scott) . . . Clarinet—Tony Scott (Arne Domnerus) . . . Piano—Eddie Costa (Paul Bley) . . . Bass—Milt Hinton (Wilbur Ware) . . . Guitar—Mundell Lowe (Sacha Distel) . . . Drums—Joe Morello (Ed Shaughnessy) . . . Vibes—Cal Tjader (Larry Bunker) . . . Male Singer—Jimmy Rushing (No choice) . . . Female Singer—Ella Fitzgerald (Abbey Lincoln).

No comments.

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By Dom Cerulli

■ It is time, I think, for the Newport jazz festival to consider seriously the erection of a permanent amphitheater or outdoor auditorium or enclosure in which to present its concerts.

The festival just concluded left no doubt in anyone's mind that it is an annual event of increasing attendance. This year's attendance figures, more than 60,000, continue the year-by-year climb.

But this year's audience is another matter. During the evening concerts, when attendance was highest, there was considerable unrest in the rear part of the seating section and around the food, beverage, and film booths. For many of the patrons in the \$3 seats at the back, the stage was virtually a rumor, and the sound was less than adequate.

For the patrons up front, visibility was good and the sound was generally excellent. Only the working press and photographers, who had to be mobile, were a distraction from the action onstage.

I would think that Newport is reaching the point now where some sort of permanent structure must be devised to assure the best possible presentation of the musicians. This means that the patron in the lowest-priced seats should be given a break. He should be, in all fairness, a lot closer to the stage than is physically possible at Freebody park.

His seat should be no further away from the shell than the lowest-priced seat would be in Symphony hall or Carnegie hall. Otherwise, I'm afraid Newport is going to lose a lot of the persons who are its backbone.

I would urge that the board of directors seriously consider a permanent housing for the concerts, where the sound can be engineered to perfection (for the circumstances) once and for all; where the paying customers can be reasonably sure that they will have a good, unobstructed view of the stage; where the persons who come to hear the music

can concentrate on the stage without the sound of activity going on around the vending booths, and where the working press can function without discomfort to the paying customers.

The paying customers are the ones who support Newport, and it's time they are rewarded for their support.

The jazz fan is constantly subjected to stiff minimums and covers; considerable outlays of money for records and phonograph equipment; long trips to catch favorite musicians, and listening conditions in clubs, auditoriums, and festivals that are too often primitive. He has a right to expect, at the world's largest jazz festival, that he can sit in comfort and see and hear everything that is going on. He also must be given adequate sanitation facilities.

And the musicians, too, must be given reasonable facilities and the opportunity to communicate with their audience.

The time for this planning and acting is now.

Dry Bones

Hollywood — Marking the departure of combo leader Martin Denny to open an engagement at Don The Beachcomber's in Honolulu, his publicist released to the press an announcement, part of which follows:

"In addition to the usual piano, bass, vibes, and bongos, Denny and his group play the Japanese samisen and prayer gong, West Indian marimbula, African m-bira, Indian snake flute, Thailand cymbals, Hawaiian gourds and boobams, Indian temple bells, Chinese glass chimes, Javanese xylophone and the jaw bone of an ass common to all countries"

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Street, was scheduled to open with a jazz policy late in July . . . Duke Ellington is scheduled to open his overseas tour in England Oct. 5. It's his first band trip there since 1933 . . . The Hi-Lo's make their British tour in September and October, with backing by the Johnnie Gray Orchestra . . . Miles Davis and his sextet moved into the Village Vanguard for two weeks late in July . . . Woody Herman and his band played two late July weeks at Birdland before taking off for South America. Drummer Jimmy Campbell joined the band for the tour . . . Ethel Ennis shared the Village Vanguard spotlight with Miles . . . Ruby Braff and Eddie Condon cut a Vanguard LP.

Chicago

JAZZ, CHICAGO-STYLE: The Count Basie band is providing its own history of jazz these evenings at the Blue Note. The band will be in residence through Aug. 17. On Aug. 20, the Lionel Hampton entourage invades the Blue Note for three weeks of *Flying Home*, etc. The Modern Jazz Quartet and Chris Connor will share the Blue Note stage during the Sept. 17-28 period, with Earl Bostic's quintet returning for the first two weeks in October . . . Joe Bushkin is in command of the piano at the London House; he'll be on hand for four weeks. Andre Previn, originally scheduled for that slot, was forced to cancel the booking due to Hollywood commitments, but promised the London House proprietors that he'd return to the club later this year. Ed Higgins' trio, with Bob Cranshaw, bass, and Walter Perkins, drums, continue at the London House on the Monday-Tuesday shift.

Ella Fitzgerald concludes her Mister Kelly's stay on Aug. 10, to make way for the arrival of Peggy King the following day. Dick Marx and John Frigo continue at Kelly's on Monday and Tuesday, with Gerry Slosberg making it a trio. Marty Rubenstein's trio supplies the house sounds the rest of the week . . . Jack Teagarden and cohorts are at the Preview lounge. They'll remain until Aug. 20, when Dizzy Gillespie moves in. The Monday-Tuesday sounds at the Preview continue to be provided by Franz Jackson's Dixieland group, which doubles at the Red Arrow in Stickney on weekends . . . Georg Brunis rules the Dixieland group at the 1111 Club on Bryn Mawr. More Dixieland enraptures fans at Jazz Ltd . . . Frank D'Rone's singing and guitar playing

continue to impress guests at Dante's Inferno on west Huron . . . Johnnie Pate's trio continues at the Mardi Gras on Rush St. on Thursday, Friday, and Saturday . . . Dave Remington's Dixieland group, which recently signed with Associated Booking, is delighting audiences at the Wagon Wheel, in Rockton . . . Max Miller and Osborne Smith are sharing honors at the new Golden Lion inn in the Sheridan Plaza hotel at Sheridan and Wilson . . . Gene Esposito's group, singer Lee Loving, and dancer Neville Black recently debuted a jazz series, Joe Cavallaro's creation, at the Hillside golf club . . . A series of 23 half-hour tapes on the development of jazz in America, produced by the Indianapolis jazz club, is on the air every Thursday at 3:30 p.m. (CDT) on station WBAA (920 KC), West Lafayette, Ind.

Hollywood

JAZZNOTES: John Goodman, former bassist with Buddy Collette, is now a surgeon at San Diego county hospital . . . Bob Enevoldsen and Roy Roten replaced Fred Dutton and Tom Reynolds with the Chamber Jazz sextet. Bob's on bass, valve-trombone, and baritone horn, while Roy moved in on drums . . . Andre Previn's latest releases on Contemporary cast him in the dual role of jazz and classical pianist. One album teams the pianist with Shelly Manne and Red Mitchell playing jazz versions of the music from M-G-M's *Gigi*; the other, on the Society For Forgotten Music label, casts Previn with members of the Roth quartet playing Ernest Chausson's *Quartet In A Major*, a work written 60 years ago.

NITERY NOTES: The Royal Room succumbed; the place just couldn't make it with Dixieland . . . So, the Nappy LaMare-Ray Bauduc *Riverboat Dandies* transferred to Happy Koomer's 400 Club—just in time to save the place from the strippers . . . Rolf Ericson's new quintet opened at Terri Lester's Jazz Cellar, playing Thursdays, Fridays, and Saturdays. The personnel: Ericson, trumpet; Walter Benton, tenor; Lorraine Geller, piano; Bill Pickins, bass; Will Bradley Jr., drums . . . Booking uncertainty seems to be the order of the evening at Jazz Cabaret. Groups play weekends only, plus Howard Lucraft's *Jazz International* Thursdays, but are not booked far enough in advance to be listed in this space . . . The southside La Chris continues to swing six nights a week with the

Dexter Gordon quintet featuring Chuck Thompson, drums . . . Pianist Dutch Pons' *The Pacers* are solidly ensconced in suburbia with their six nights a week gig at Lakewood's Red Barrel . . . The Tempest Jazz sextet is blowing a you-know-what at Music Inn (3037 Sunset, near Alvarado) with Frank Sarabia, trombone; Bob Schwartz, tenor; James Mooney, trumpet; Larry Read, piano; Gerry Thomas, bass, and drummer.

Mike Davenport's *Cellar Jazz Society* now meets Thursday nights instead of Sunday afternoons at Terri Lester's Jazz Cellar . . . Pianist Betty Bryant still at The Shoreline, on Pacific Coast highway, in Malibu. She's been there since March.

San Francisco

Wild Bill Davison moved to Lake Tahoe after sharing the bill with Kid Ory at Easy Street here . . . Jean Hoffman, between tours, relaxing at home . . . Kenneth Rexroth is working on a jazz book . . . Still another band using an Oliver-Watters book: The Great Pacific Jazz Band, nine men in all . . . Cal Tjader set for the whole summer at the Blackhawk. Ditto The Mastersounds at the Jazz Workshop . . . Brew Moore is playing clarinet often now, recent gigs including Dixieland dates and a poetry job with Dickie Mills and Lawrence Ferlinghetti . . . Baritone saxist Trevor Koelher and altoist John Handy are two of the regulars who make the sessions at Bop City rewarding . . . Clarinetist Bill Napier playing better than ever with the refreshing Bob Short band at the Sail'n. One of the co-owners of the Sail'n, incidentally, plays with the Original Inferior Jazz Band (that's their name) at another club—The Honey Bucket! . . . Jack Sheedy is active in the area again, appearing at the Blue Book . . . At the Backstage, Lisa Morrow replaced Joanne Beretta, who ended her long run to try New York . . . Eartha Kitt followed Jimmie Rodgers at the Fairmont Hotel's Venetian Room . . . Fantasy records moving into stereo disk production . . . KQED, local educational TV channel, is carrying *Jazz Meets the Classics* in a weekly afternoon spot, with repeat showings in the evenings. The same station ran a live show July 14 on Virgil Gonsalves, whose sextet is drawing much praise at the Blue Mirror here. His group temporarily replaced *Manners for Mutts*, but the following week's show went to the dogs again.

—dick hadlock

tangents

By Don Gold

■ I remember Newport.

No sleep. No room service after midnight on Saturday. Morning, afternoon, and evening events. No sleep. Pointless parties, populated by a smiling horde of critics, writers, record company executives, the Newport staff, friends, relatives, children, and camp followers.

I remember the facades and the phonics, the intruding cameramen, the listeners who attended because they felt it to be chic, the drunken brawls on the sidelines, and the corners of Freebody park where music was of secondary interest.

I'm told that more beer was sold at this year's Newport festival than at any jazz festival in history.

Bravo.

I don't know what I'll tell my friends who were unable to attend. Perhaps I'll tell them that Newport was a strange place to be during the first week in July, 1958. Perhaps I'll remember Joe Morello, Mahalia Jackson, the principle of an international band, or John LaPorta's soaring alto. Perhaps I'll remember the Maynard Ferguson band manhandling a ballad or maligning a fugue, or Beulah Bryant screeching incoherently, or John Coltrane quivering in a rhythmic freeze.

Under any circumstances, I suppose I'll always remember Newport in 1958—if not in terms of specific performances, at least in terms of the incomparable atmosphere created by the festival.

It's an atmosphere that's more than a "circus" or "jazz picnic." It's unique. It's characterized by vivid contradictions, misguided policy, disorganized presentations, and occasional bursts of impressive artistry.

It's Newport festival time and there's nothing quite like it.

What is most important, it's too encompassing for the town of Newport. When hundreds of reporters cover it, when thousands of persons attend it, and when its concerts become matchless marathons, the festival can no longer be viewed in modest terms.

George Wein, who paced the festival grounds like a man desperately in search of a tailor, knows that. As festival producer, Wein managed to hobble through the festival somewhat effectively. He howled giddily at times, but he survived. But he

must be aware of the fact that the festival, like a rapidly growing animal, is on the verge of overwhelming its creators.

Next year, Mary Shelley?

At any rate, it's time for a reappraisal of the festival, its means and ends. It's time to consider some of the following suggestions:

1. Move the festival to a larger city, where local accommodations could fill festival requirements without strain and confusion.

2. Revamp the panel discussions to make them panel discussions. I was appalled at most of this year's panels and the tasteless audience intrusions which were allowed to compete with the presentations readied by the panel members. During one panel discussion, the Rev. Norman O'Connor and myself were the only members of the audience to direct questions to panel members. Almost all other members who arose during the so-called "question period" did so simply to state irrelevant personal beliefs.

3. Present some of the newer modern groups during evening concerts, rather than "burying" them in afternoon sessions, sessions attended by a fraction of the crowds present at evening concerts.

4. Provide an entire evening for *Critics' Choice* groups and limit the presentations to new talent, providing critics with the opportunity to endorse worthy, if unpublicized, groups.

5. Book a fewer number of groups on any given program. This would eliminate the relay race principle which has led so many Newport programs astray.

6. Eliminate makeshift groups, such as the one which found Lester Young in an extremely uncomfortable position this year. If jam sessions are desired, a group of compatible musicians should be selected and given a single evening to improvise freely.

7. Reduce the number of concert-panels-special events or increase the number of days for the festival.

8. Commission jazz compositions specifically for the festival, with festival funds.

9. Allot festival funds regularly and efficiently to scholars and writers for specific research projects.

(Continued on Page 41)

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radio and tv

By Will Jones

Dear Don,

You know that *Jazz Party* TV show of Art Ford's in New York—the one that's been getting all the attention and good reviews in the *New York Times*?



We've got one right here in Minneapolis, Don. Art Ford came out here and paid us a visit, and when he left, he left us with a TV show called *Art Ford's Jazz Party*. Art Ford isn't on it—he made a guest appearance on the first one, and then turned it over to a local emcee named Don Cavitt—but he did his best to see that our local show, which has his name on it, will carry on in the spirit of his New York show.

He did that favor for us, Don, because our local Channel 9 is owned by the same parties who own New York's Channel 13, on which he appears, and because he's also the program director of their New York radio station.

I kind of hung around while he was filling in our local guys on exactly how to go about putting together *Art Ford's Jazz Party*, Don, and I think the information I picked up has a certain instructional value.

"There shouldn't be very much light in the studio," he said. "The backgrounds should be absolutely black. Just a little light on the musicians. Actually, even that much is a distraction from the music—but the idea is, the guys have to feel as though they're at a party.

"I never ask a band, or a group, as such, to appear on the show. We've done that on occasion, and it hasn't worked out so well. No two musicians, as far as I am concerned, should be related to each other except by the occasion. I turned down Woody Herman's band, but I got Herman on as a sideman.

"And I don't want any musician on that doesn't immediately want to come on. It would spoil the party mood. If a musician is hesitant about playing with somebody else who's on the show, I skip it.

"Oh, a little rivalry is good for the show. I maybe have Charlie

Shavers on one week, and I know Rex Stewart is home watching and next week he's gotta come on and cut Charlie. Then maybe later I bring them both back for a little battle.

"We never plan anything. The night of the show, we just have all the men picked up in limousines in front of Jimmy Ryan's, and haul them to the studio in Newark. They get there maybe half an hour before the show and stand around and somebody always says, 'Tell me what you want us to play tonight.' And I say, 'No man, you tell me.' Then they get worried and confused.

"But it works out all right. This puts the only kind of pressure you can put on a musician to make him play better—asking him to be himself.

"Then they play, and they get no applause. There's no audience, and I don't even have scattered applause from the few people in the studio. *This* is something they don't expect.

"But pretty soon they relax—I just try to make it a ball for them—and by the time the last half-hour of the hour-and-a-half comes around, they've forgotten they're in a studio. They smoke, drink, eat sandwiches, do whatever they want to do, and I don't care how they dress. It got so relaxed one night Chuck Wayne, the guitar player, stopped in the middle of a note, went and got a drink, and then went on with the number. Pee Wee Russell isn't noted for saying very much, but one night he came up to me half-way through the show and said, 'Mr. Ford, I think you have something here.'"

With not much more instruction than that, Don, and with no rehearsals for the cameramen, they put on our local *Art Ford's Jazz Party*. A dozen local musicians came in, most of them known as Dixieland specialists, and were shown a bar. Shortly before show time, they were ushered into the studio. The only preparation I witnessed was on the part of a trumpet man, Bob Gruenfelder, who pulled a sheet of paper out of his wallet and said, "I've got my Shriners' fake list here, just in case."

After the show was over, Art Ford had two criticisms:

"I think the show was overlighted

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—you've got to get those backgrounds darker. And I was disappointed that you didn't have any Negro musicians on the show."

That's about all I have to report in the eavesdropping department, Don. I did pick up a few other comments from Ford, however, that may interest you:

"I never let the show get very far from Dixieland, and that's no critique of modern jazz—I just think jazz is a helluva big field, and you can take any one segment of it and make a good show. Let me have my little corner of jazz and let somebody else do a modern show and outdo me. But I'm gonna have the fight within the show."

He also said, Don, that he has a deal to send out live *Jazz Party* units to movie theaters. They're being booked by the J. Arthur Rank office as a package along with a feature movie. And he's talking a deal to make a *Jazz Party* feature movie.

"Instead of writing some ridiculous plot, we're just going to film the musical sequences first and edit them. Since there's no red light on the movie camera, the boys won't know when they're being photographed, and they should be even more relaxed than on TV. It's going to be the best jazz movie ever filmed—a jazz concert on film."

Okay, Don?

Yrs.,

Jones.

(Will Jones' column *After Last Night*, appears daily in the *Minneapolis Tribune*.)

Tangents

10. Make the Newport festival advisory board an active organization or eliminate it. Several of the "names" on the list of advisers aren't aware of any well-defined role they are to play in the festival structure. This implies that advisers be selected with greater care than in the past, in order to select persons who can participate and contribute to the festival's growth and service to jazz, perhaps by voting regularly on festival matters.

There are other facets of the festival that require attention, too. Time will expose them.

The festival has indicated that it can make money.

Now it should indicate that it can spend it effectively.

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Jazz Criticism

his "classical" brother, judge an interpretation or performance against a norm because every jazz record is, in effect, a new work. Also, as George Orwell said of the hack book reviewer, day after day he must report on performances to which he has had little or no reaction worth committing to print—and that is true of the best critics and is neither a reflection on them nor necessarily on the music.

On the other hand, there could not possibly be as much true *creativity* in jazz as we are constantly told

that there is, even though the medium is very much alive. How many novels, plays, poems, symphonies, paintings done in a year are *really* excellent?

And I wonder how many promising careers—and lives—have been wrecked because of indiscriminate over-praise. I know of a few personally. Even if a musician is wise enough to discount what passes for criticism in jazz, he would have to be inhuman not to be somehow affected by it.

There is one job in jazz criticism that is neglected and which needs to be done, I think. It is also one which,

since jazz is music and music the most abstract of the arts, is very difficult.

It is a better job on content and meaning. I am not opposed to technical analysis. We need more of that, too, and it can also help us with meaning, of course.

But especially now that jazz is so sophisticated, we need to talk frankly and honestly about what it is saying.

By an examination of content, I do not mean a kind of enthusiastic impressionism. Nor do I mean the kind of clever, chi-chi adjective-mongering we are all too familiar with. The critic's duty is accuracy and he should not sacrifice it for cleverness.

Of course, such an examination cannot be made with prejudice or pre-judgment. The first question is what does this music express, not whether or not it *should* be expressing it.

The thing that separates listeners and commentators into "schools", I am convinced by the way, is not musical devices—passing chords, diminished ninths or sixteenth notes, or the lack of them—but the content that such devices enable a given style to handle. I think that jazz should be able to express as much as it can possibly learn to express in its own way.

Of course, the artistic and musical *expression* of emotion is not the same as its communication. A snarl, a sigh, a scream—these things communicate emotion, but they are not art, only a part of the raw material of art which the artist transforms.

I recommend this first, because greater consciousness is a part of growth in an art as well as in an individual.

I also recommend it because the appeal of jazz is still so very irrational and I do not think it should be so much so any longer. (Of course, the appeal of all art is ultimately irrational, by definition, because it is art. But to many who like jazz, its appeal is almost entirely so.) It is the critic's business to make it less so, and unless he does, both he and jazz may be trapped. And dealing with content is the only way to give a good answer to that third question: is it worth doing?

As it is, we assure ourselves that jazz is an "art" and often proceed to talk about it as if it were a sporting event, an excuse for us to be verbally clever, a branch of big time show biz, or an emotional outburst that affected us in a way we are not quite sure of. Perhaps we can at least do our best to create the kind of climate in which a jazz critic *could* function and which an art deserves.

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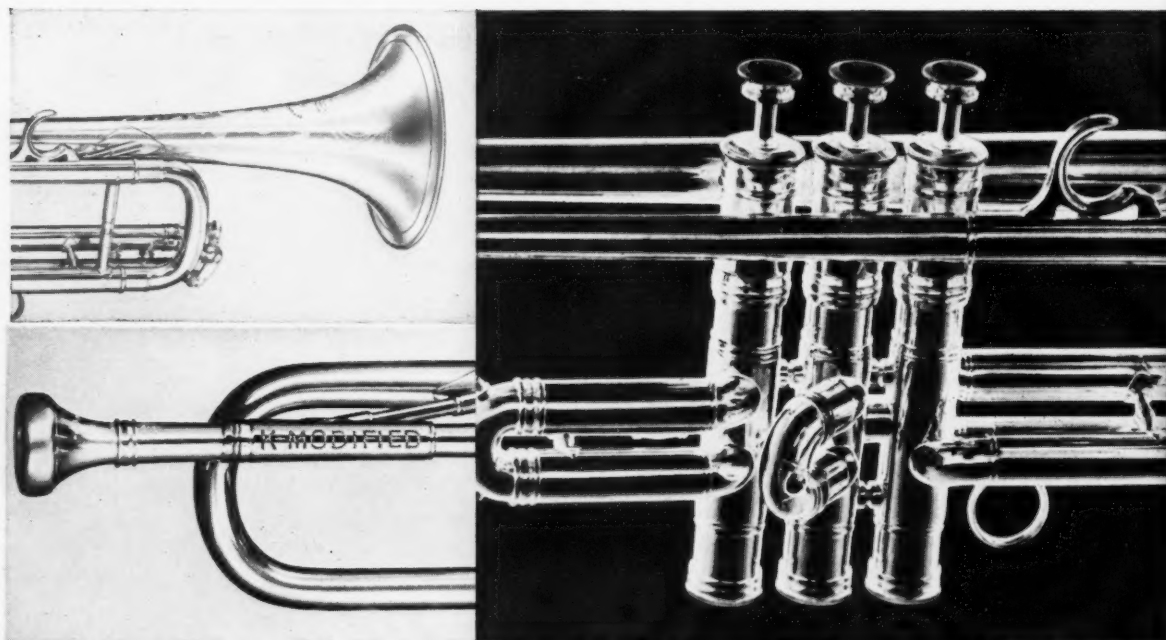
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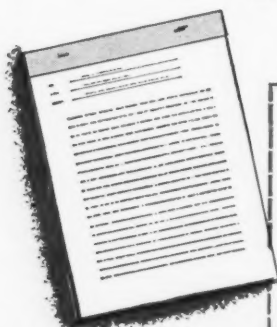
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